

# VARIETY

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## AB-PT: 'THE NEW SHOW BUSINESS'

### UA, U-I, Republic Move Closer to TV In Film Co. Trend Toward Alliance

Hollywood, May 29.

Several of the major film companies which have been flirting with television in one way or another during recent months moved closer to an alliance with TV during the last week, on the heels of United Paramount Theatres' merger with the ABC network. Companies eyeing video more favorably in what has all the signs of the two industries finally burying the hatchet are United Artists, Universal-International and Republic, while Par Pictures and 20th-Fox are already committed to TV in various ways.

Reasons for the alliance are many but it's believed the chief one is the film industry's growing realization that TV may represent a hedge against the currently-sliding boxoffice. If film profits continue to drop, it's thought, TV may represent a means eventually of recouping those losses. Also taken into consideration is the fact that the two industries can be made to work together promotion-wise. Thus, it's believed that UPT will rely heavily on ABC, both radio and video, to promote new interest in film-going.

Of the major companies, Metro, Warners and RKO apparently are continuing their watch-and-wait attitude on the assumption that it's still too early. Metro remains as the most adamant holdout, since its Loew's theatre circuit is the only major chain to date which has completely shunned theatre TV. Warners, which helped in the development of RCA's big-screen unit, subsequently bowed out but it's con-

(Continued on page 20)

### Court Hears Late Mayor's B'cast Disk in LaGuardia Libel Suit Vs. N.Y. Mirror

Transcription of a broadcast made six years ago by the late mayor of New York, Fiorello LaGuardia, in the \$300,000 libel suit he brought against the New York Daily Mirror, was introduced into the court proceedings yesterday (Tues.).

Hearst newspaper had charged in editorials in May, 1947, that LaGuardia had suppressed important papers before he left office. Plaintiffs called Morris Novik, radio consultant and former manager of WNYC, the municipal station, who introduced the disk of the mayor's broadcast of Aug. 12, 1945, six months before he left City Hall. On this alibi, LaGuardia had said that when he took over the mayoralty the files were empty, but that as his administration drew to a close the files were so full a new mayor couldn't find anything, and he was therefore setting up a special body to return unnecessary papers back to the departments concerned.

Case, before Judge Benedict D. Dineen in N. Y. Supreme Court, is still being tried.

### Mail, Supply Rooms Of WOR Yield Hidden Talent

WOR, New York key of Mutual, early this week discovered some hidden talent in its mail and supply rooms. Burton Trimble, mailboy, was found to be leading tenor of the After Dinner Opera Co., and Richard Flusser, of the supply department, turned out to be artistic director of the group whose recording of "The Jumping Frog of Calaveras County" has just been released by Lyrachord Records.

Station will audition Trimble for a shot on its "Sylvan Levin Opera Concert" and has upped Flusser for his supply job to a post in its TV studios. "Frog," which Time magazine has called "a bright hope of the American opera," will get an airing on one of WOR's disk shows.

### TV as Panacea For Type-Cast Film Player

By BOB STAHL

Actor Dane Clark, who's worked almost exclusively in New York television for the last six months, declared this week that even though he's been a Hollywood star for five years, "I never really began to learn my craft until I got into TV." Clark also expressed his gratitude to TV for "giving me fabulous pay and autonomy of action, so that I can thumb my nose now at a bad offer from Hollywood."

Clark has established residence with his family in N. Y. to concentrate on TV, but still plans to do pictures and legit. He left over

(Continued on page 20)

### Big Concert Shakeup Has Evans Out at Columbia; Coppicus, Brown Shift

Two top execs of Columbia Artists Mgt., the largest concert bureau in the world, are quitting or shifting responsibility, for one of the major shakeups of the concert biz in the last decade. Stepping out of Columbia this week, in the season's biggest surprise, is Lawrence Evans, one of the company's founders and its president last year. Retiring from artists' management in September, but staying on in a less strenuous capacity, is F. C. Coppicus, also a Columbia founder and one of the music business' real veterans.

The Evans bowout is the real

(Continued on page 20)

### BRIGHT FUTURE SEEN IN WEDDING

By GEORGE ROSEN

Last week's merger of American Broadcasting Co. with United Paramount Theatres has done more to excite speculation on the future course of show business, and more notably the film and video industries, than any single incident since TV initially projected itself into the nation's economy.

That the new American Broadcasting-Paramount Theatres, Inc., setup, with its integration of pix showmen into telecasting, would

Other detailed stories on the ABC-UPT merger on pages 3 and 26.

invite a reappraisal of video on the part of the nation's film-makers was apparent within hours after the AB-PT merger papers were finalized.

Both the film and broadcasting industries were intrigued by the far-reaching ramifications of the United Par-ABC wedding and by the new entertainment patterns which are considered inevitable in the wake of the pix-TV alliance.

That the merger was psychologically timed was one aspect not overlooked in industry circles. In a currently bearish TV economy,

(Continued on page 40)

### Weigh Effect Of Color on Set Sales

What effect the CBS color decision will have on currently-slumping television set sales remains a matter of speculation. CBS, and those few manufacturers favoring its tint system, claim the introduction of color at this time may be just the hypo needed to zoom sales again. RCA and most of the other top manufacturers, however, assert the Supreme Court decision will confuse the public more than ever and may thus dump sales to a new low.

CBS claim is based on its contention that the start of color TV will repeat the early history of black-and-white video. Thus, they assert that the first buyers of tint

(Continued on page 61)

### Dirty Linen on WASH

Washington, May 29. Sooner or later it had to happen. Out at Wheaton, Md., where Washington's FM station WASH has its transmitter, a young woman came to pay a visit. "So glad you're open Sundays," she said to Ed Lorentz, the engineer.

Then, observing the various radio consoles and dials, she apologized. "O. I thought this was a laundromat."

### TV Audiences in 22 of 33 Polled Cities Outstrip Radio at Nighttime

#### 'Show Planes' to B'way Mulled by Air Line

Minneapolis, May 29.

Taking its cue from the New Haven Railroad's "show trains," Northwest Airlines here is mulling the idea of being the first air transportation company to run occasional "show planes." They'd be non-stop between Minneapolis and New York.

With the flying time on the Northwest Airlines' huge Stratocruisers now only five hours between Minneapolis and Broadway, the show planes could shove off from here around 2 p.m. in time to catch the particular show in New York and then, departing immediately after the performance, be back here early the next morning.

### Durante's New NBC Pact Covers 15-Year Span

In a deal paralleling in some respects that made by Milton Berle and NBC, with its pay guarantees extending over 30 years, Jimmy Durante is concluding a long-range pact with the network for his exclusive TV-radio services.

In the case of the Schnoz, the contract covers a five-year period, but actually the comedian is protected, pay-wise, for a period covering 15 years, with Durante thus becoming the second comedian flying the NBC colors to enjoy what amounts to a lifetime annuity.

Schnozola's deal is still being kept under wraps pending finaliz-

(Continued on page 61)

### B'way Foldings Give Vaude Buyers Bigger Talent Tap at Less Coin

Broadway vaude houses operating this summer will probably be in their most advantageous position in years from the standpoint of talent-buying and grosses. Closing of the Capitol, early July, and the Strand, tonight (Wed.), will eliminate two of the major de-luxers. The Palace's closing date has been advanced to June 13 with further weekly extension still possible. Thus, the Roxy and Paramount, remaining Broadway vaude-films, and the Radio City Music Hall will be the only presentation emporia in midtown.

It's anticipated that these houses will be in the driver's seat on tal-

(Continued on page 51)

Of 33 cities measured by C. E. Hooper, in 22 television has outstripped radio in average evening audiences, according to the May Hooper TV pocketpiece. In nine cities, AM is dominant and in two markets both media are equal.

At the same time, the Hooper charts, which also compare 1948 nighttime audiences (pre-video) with 1950-51, show a greater audience to both broadcast media than there was before the advent of TV. In other words, while video has made great inroads into radio audiences, part of the time spent viewing has come from other activities.

Cities in which TV now outpuls AM after dark are: Atlanta, Baltimore, Boston, Buffalo, Chicago, Cincinnati, Cleveland, Columbus, Dayton, Detroit, Los Angeles, Louisville, Milwaukee, Minneapolis-St. Paul, New York, Philadelphia, Pittsburgh, Providence-Paw-tucket, St. Louis, Syracuse, Toledo and Washington. Radio leads TV in Dallas-Fort Worth, Houston, Jacksonville, New Orleans, Oklahoma City, Salt Lake City, San Antonio, San Diego and San Francisco-Oakland. Cities in which there is a standoff are Memphis and Kansas City.

### Guinness Slams Back At 'Wickedly Wrong' British Crix Who Panned 'Hamlet'

London, May 29.

After getting an all-around panning for his production of "Hamlet," which was described by two of London's critics as the worst they had ever seen, director-star Alec Guinness took some swipes back at the scribes.

"Guinness' 'Hamlet' was eagerly awaited, and it was tentatively planned to bring production to N. Y. this fall. Actor won VARIETY's poll of N. Y. critics as best actor of the 1949-50 season for his role in "The Cocktail Party" on Broadway."

In interviews with the Sunday Express and the News Chronicle, Guinness stated that he knows more about the character of Hamlet than any living dramatic critic. Claiming that the critics' opinions cancelled one another out, Guinness asserted he was not retiring from the stage, nor seeking refuge in Hollywood.

"I remember some of the vitriolic things written about Olivier's 'Romeo,'" he said. "It happens to all artists with anything different to say. Poor Keats was literally killed by his critics. Rembrandt and Beethoven were ridiculed. Don't think that because I mention these names, I have lost my sense of proportion. I mention them to show how wickedly wrong critics can be."



# Un-Am Activities Group Under Way With Red Probe Into Radio, TV, Legit

By HERMAN A. LOWE

Washington, May 29. House Un-American Activities Committee already has under way its probe of Communism in radio, television and the legit stage in New York. Committee investigators are in New York checking up on certain suspected actors and writers, and receiving information from others claiming to have facts about commie influences in Manhattan's show biz.

This was disclosed in part over the past weekend by Rep. Francis E. Walter (D., Pa.), who ranks second only to Chairman John S. Wood on the Un-American Activities Committee.

Walter told newsmen that the committee was getting ready to switch its emphasis from Hollywood to Broadway, and admitted that investigators were already working the big town for information.

However, as a practical matter, the committee actually started legit hearings when it brought Jose Ferrer before it last Tuesday (22) and Friday. The actor is much more a part of the live theatre than of pictures and the questions aimed at him dealt mainly with legit. In addition, as has already been disclosed in VARIETY, Abe Burrows came to Washington secretly to answer questions put by committee officials. How many others have also testified secretly is not known.

The pattern for the Broadway probe has already been set by the Hollywood hearings. House Committee expects several ex-Commies to come forward and purge themselves by answering questions and naming those they knew in the party. Committee files contain intensive analyses of back issues of The Daily Worker and of the sponsors of the various commie-front groups and functions in New York.

There is no indication here of when the Broadway hearings as such will get under way. However, the feeling is strong among

(Continued on page 20)

## Insurance Cos. Cue Stew On Jolson Policies; Would Pay on Basis of Age 70

Hollywood, May 29. Insurance companies involved in policies on Al Jolson's life have signalled their willingness to pay the claims—but on the basis that he was 70 at time of his death, not 64, as stated in the policies.

Face value of the policies deeded to the estate is \$4,000,000. In paying off on 70-year basis, estate would receive about \$1,500,000 less than the face value. It's expected N. Y. attorneys, Schwartz & Froelich, will contest the insurance companies' contention.

It's pointed out by Arthur Stebbins, broker who insured Jolson, that the same companies were involved in a \$2,000,000 policy on Jolson's life taken by Warners in 1928. At that time the companies accepted the statement he was born in 1886, same date given in a personal policy for \$400,000.

It had been popularly accepted he was insured for \$1,000,000. Actually he was okayed for \$1,000,000 about the year before he died, but turned back \$600,000 of that amount.

## Benny, Flynn Lead Korean GI Junket

Hollywood, May 29. Errol Flynn joined the Jack Benny troupe of Hollywood entertainers which leaves June 26 for a five-week tour of GI bases in Korea and Japan. Journey will be made in military transport planes.

In addition to the two stars, the troupe consists of Benay Venuta, Marjorie Reynolds, Jackie Heller, Frank Remley, Harry Kahne, Dolores Gay and June Bruner.

## Par Going Thru With Plans For Ferrer Starrer

Hollywoodites who clearly placed their careers in jeopardy via confessed links with the Communist Party or left-wing organizations, which they later regretted, are finding support from a variety of fronts.

Moreover, some are pinning big hopes on the fact that Paramount is going through with plans for a Jose Ferrer starrer, representing the first new major company production with a prominent star who was involved in the House Un-American Activities probe.

In a second move in similar direction, Sterling Hayden, who confessed membership in the Communist Party for a short time, was assigned a costarring spot by producer Nat Holt in "Denver and Rio Grande," for Par release.

Ferrer is set to leave N. Y. for the Coast around June 7 for preliminary work on "Anything Can Happen," George Seaton screenplay based on the bestseller of two years back. He was signed to the one-pic deal two months ago but the fact that Par is unhesitatingly going through with the production was said to be plenty encouraging. Ferrer, of course, denied any Commie sentiment and said he never was or could be a party member. He did not deny, however, support of several organizations listed as subversive by the

(Continued on page 17)

## COL IN TUSSELE WITH TUTTLE ON FILM CREDIT

Washington, May 29. Columbia Pictures, which eased out Larry Parks following his admission that he was formerly a Commie, is currently in a hassle with Frank Tuttle over deletion of the director's screen credits from "Magic Face," Tuttle, who made "Face" in Austria, told the House Un-American Activities Committee about it last Thursday (24).

Tuttle said that when earlier witnesses first named him as a member of the Communist Party, there were two repercussions. First, indie producer Mort Briskin, for whom he had directed "Magic Face," notified him that "the money and releasing people" had withdrawn support from two other

(Continued on page 18)

## Lobby in the House?

Jackpot won by Mrs. Torrie Lee, of Norfolk, Va., on ABC's "Stop the Music" Sunday (27) included a large commercial cabinet-size popcorn machine.

Industryites are wondering whether the puffed-maize machine reflects the influence of the ABC merger with United Paramount Theatres.

## Fanny Brice Dies On Coast at 59

Hollywood, May 19. Fanny Brice, 59, one of the great singing comedienettes of American show biz, died early today (Tues.) of a cerebral hemorrhage suffered at her home last Thursday morning. She had been in a coma since that time.

Fanny Brice was a star in vaudeville, legit, film and radio, a headliner in any form of entertainment she undertook. Starting as a little girl on the sidewalks of New York, Miss Brice reached the top the hard way. Her first stage appearance was at an amateur night in Keeney's Theatre, Brooklyn, which led to an early career in burlesque, the springboard of many of today's outstanding stars. After a brief interlude on the legit stage in "A Royal Slave" in Brooklyn, she became a chorus girl at Hurtag & Seamon's Columbia Circle in N. Y., playing in girl shows like "The Transatlantic Burlesquers" and "The College Girl." Graduating from burlesque, she moved into vaudeville at the old Colonial in N. Y., where her keen sense of humor and her gift of timing attracted the attention of Florenz Ziegfeld.

An experienced trouper at 18, Miss Brice joined the "Ziegfeld Follies in 1910" and appeared under the Ziegfeld banner, on and off, until the producer's death in 1932. With the exception of two years, she was a topline in the annual "Ziegfeld Follies" from 1910 to 1923, and later she played in a revival of the show by the Shuberts and his widow, Billie Burke.

In one of her absences from the "Follies," about 1914, Miss Brice

(Continued on page 18)

## Vocal Chords Rupture Sends Cantor to Hosp As Medico Orders Rest

Eddie Cantor was ordered to take a 10-day rest at the Doctors Hospital, N. Y., following the rupture of a blood vessel in his vocal chords, Monday (28). Ailment came the morning following his Sunday night Colgate comedy show.

Strain on Cantor's throat followed an increased schedule of tele appearances for Colgate, activity on behalf of the United Jewish Appeal, sale of Israeli bonds, and a stepped-up program of outside activities which included pitches for Brotherhood Week, and for various charities.

Comic was slated to appear on the Milton Berle show, last night (Tues.). Danny Thomas substituted. Cantor's next Colgate show is set for June 17.

## ALAN LADD SETS UP PIX-TV-RADIO CO.

Hollywood, May 29. Alan Ladd has set up Ladd Enterprises for production of motion pictures, telepix and radio shows. Indie until will be activated on expiration of his Paramount contract in November, 1952.

Meanwhile, it's expected Ladd's new pact as a one-a-year Warner contractee will be signed within a few weeks. Deal, being negotiated for him by Music Corp. of America's Lew Wasserman, permits video work to extent of certain amount of television shots annually and only when they don't conflict with film work.

First of Ladd's indie pix is expected to be "Shadow Riders of Yellowstone," a Lee Savage, Jr., novel. Actor purchased the story, which he may produce himself or turn over to a major studio with himself in the package.

Non-exclusive pact with Warners would be for 10 years.

# Bitter Row Over Harlan's 'Lover' May Land in Germany's High Court

Frankfurt, May 29

## Orson Welles May Do 'Othello' in London

London, May 22. S. A. Gorkinsky, who brought Orson Welles here to do a series of commercial broadcastings, is considering presenting him for a short season in the West End in "Othello."

If deal is set, it will be done at His Majesty's Theatre in association with Emile Littler.

## More Benefits For Show Biz Idle Via N.Y. State Bill

Jobless actors and various other idle in the show biz field are eligible for additional unemployment benefits under the recently passed Hughes-Brees bill. As okayed by the N. Y. State Legislature, the new law extends the fiscal year coverage period from June 4 to June 30. Thus anyone now claiming unemployment insurance will get two more weeks aid, or a maximum of 26 weeks.

Most showpeople in the New York area usually submit their claims to the state's Division of Placement and Unemployment Insurance Branch at 675 Eighth Ave., N. Y. James Bowles, senior insurance manager of that office, points out that it's important that the individual filing for benefits know the identity of his employer, in order that his claim may be speedily processed.

Frequently, Bowles said, when a radio or TV actor applies for insurance, he doesn't know whether his actual employer was the network, the sponsor, the packager or an agency. Moreover, starting July 2, a claimant will also have to produce a tax and wage form obtained from his employer to gain benefits. Amount of payments, of course, depends upon the individual's earnings. Maximum is now \$26 weekly, but is to be raised to \$30 in July.

Main requirement is that the claimant must have worked at least 20 weeks out of the year prior to filing, in order to be eligible. But these working weeks don't have to be consecutive, as long as they are within the 52-week period. Bowles estimates that the average actor only receives around 12 weeks' employment annually.

## AMUS. CEILINGS UP FOR D.C. INQUIRY

Washington, May 29. Question of whether to continue wage and salary ceilings in industries where there are no price ceilings will be studied at hearings here on June 5-6.

Motion pictures and radio are among the media totally exempted from price controls under the law. This means there is no ceiling on the rental a film distributor may charge for his product or on what a theatre may charge for tickets. Advertising rates for radio and television are also exempt from ceilings. However, following the example of World War II, salaries and wages in the price ceiling-exempt industries have been kept under ceilings.

The U. S. Wage Stabilization Board last week set up a six-man panel to decide whether to rip the lid off motion picture, radio and similar wages. The panel will report to the board which, in turn, will announce a formal policy.

Theodore W. Kheel, impartial arbitrator of the New York City transit system, will be chairman of the panel, whose vice-chairman will be Professor Richard A. Lester, of Princeton U.

The bitter controversy over "Undying Lover," first postwar film of Velt Harlan, Nazi Germany's No. 1 director, will probably wind up in the Federal Constitutional Court, this country's highest legislative body. Unusual thing about this problem is that the court is yet to be established by the federal government but this is expected within the next six to eight weeks. This new development came when Erich Lueth, Socialist press chief of the city of Hamburg, revealed he will take his case of organizing a boycott against "Lover" to the supreme tribunal, so that all legal possibilities be exhausted "to defend the principle of democratic freedom of expression."

Lueth announced late last year that he would organize the boycott, Harlan, along with Dornick-Film, the producer, and Herzog-Film, the distributor promptly sued him for an injunction. They won the suit and Lueth filed an appeal, but the appeal's court upheld the verdict and ordered him to pay \$11,900 damages. Lueth managed to comply after an unprecedented public fund-raising campaign collected the required money in a remarkably short time.

However, Lueth announced he will still go on with the boycott plans. Harlan argued that after the court decision he had no legal right to do so. Retorting, the Hamburg Senate unanimously announced its support of Lueth, saying that since freedom of expression prevails in western Germany, Lueth can not be forbidden to criticize a court ruling. Adolf Arndt, Socialist member of the Bundestag (federal parliament) will represent Lueth before the supreme court. Besides trying to achieve an annulment of previous court decisions on the boycott, Lueth will try to force the distributor to provide evidence that they have actually suffered financial loss because of the boycott. This is expected to provide further interesting developments since the pic has grossed quite well since its February release despite numerous protests against its showing and disturbances.

Resentment against Harlan is due to his direction, under the Nazis, of the film "The Jew Sues," an anti-Semitic pic. For this Harlan was charged twice with having committed crimes against humanity, but denazification courts acquitted him in both cases. "Lover" was banned in Wiesbaden, Kiel and Ahrensburg, and withdrawn from release in Frankfurt and Munich. Some dozen minor riots and disturbances occurred in other places in protest against pic's release.

## Horowitz Demands 10G Claimed Due Him From Carnegie for Concert

Vladimir Horowitz, the pianist, has made demands on Carnegie Hall, N. Y., for an amount over \$10,000, to cover receipts of his recital there on April 23 last. Musician has served the Carnegie management with a summons and complaint, returnable in N. Y. Supreme Court.

Move is the first one made in connection with a hassle over box-office responsibility at the Hall, although several other concert artists and organizations are in similar position (though in lesser degree) to Horowitz. Others, such as the N. Y. Philharmonic, Sol Hurok, Philadelphia Orchestra, etc., have smaller monies involved, and have held off making any moves for the time being out of courtesy to CH management.

Carnegie boxoffice was a concession, held for over 60 years by the Heck Bros. and their father, until a month and a half ago, when the Hall management abrogated the agreement due to a hassle between boxoffice and the Government over amusement taxes. Government claims delinquencies in payment of taxes over some time, and is currently auditing the books to settle the matter. Artists and organizations claiming money due them were caught in the interim time between clampdown by the Government and takeover of the

(Continued on page 34)

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# TV AS H'WOOD'S NEW SAVIOR?

## Paramount May Be First on Market With Color TV Receivers for Homes

Paramount Pictures may be one of the first outfits to have a color television receiver on the market. Par recently acquired a 50% interest in Chromatic TV, which holds a patent for the manufacture of a receiver which is said to work on the basic CBS system but which provides for both black-and-white and color reception without the use of CBS' rotating disk. Instead, the Chromatic receiver will utilize an all-electronic tube.

CBS has repeatedly insisted its field sequential system can be adapted to any of the electronic tubes under development. Fact that Chromatic is ready to spring its set on the market indicates it has perfected the tube. It's expected that the set will include a switch, which can be thrown to change the line-standard and number of frames from the color system to black-and-white reception.

Par spokesman said yesterday (Tues.) that none of the major TV set manufacturers is interested in producing the set, so that Par will probably lease facilities to manufacture it. With Par owning 50% of Chromatic, the remaining 50% is owned by the scientists who invented it. Par's interest in color TV underlines the growing affinity between the film and video industries, which is further emphasized by the ABC-United Par Theatres merger last week.

## \$10,000,000 Loan Now For 'General Purposes' By UPT After Looking to TV

Recent \$10,000,000 loan which United Paramount Theatres negotiated with Prudential Insurance Co. and a trio of banks, originally earmarked for television investment, is now slated for "general corporate purposes."

Fund was part of a \$45,000,000 credit which UPT established with the money institutions. Earlier, \$35,000,000 of this total was put to use in the circuit's acquisition of theatres which had been in partnership with other exhibs.

When the \$10,000,000 balance was taken down last month, it was made known UPT was looking to use it for further development of its TV interests. However, as the merger American Broadcasting Co. has worked out, only a stock swap and no cash was involved.

UPT prexy Leonard Goldenson said in N. Y. on Monday (28) the \$10,000,000 is now on the books for "general corporate purposes."

## Krim Into N.Y. For Benjamin Gabfest

Arthur B. Krim, United Artists prexy, hops into N. Y. from the Coast today (Wed.) for a week of huddles with Robert Benjamin, his partner in the UA operation, and other of the distrib's toppers.

Accompanied by his wife, Benjamin will leave for Europe next week for a three-to-four week vacation, accounting for the get-together with Krim at this time. Latter had been on the Coast for the past four weeks negotiating UA releasing pacts with indie producers. He heads west following the N. Y. confabs.

## Eric Johnston's Absence Delays MPAA Meeting

Special meeting of Motion Picture Assn. of America board, scheduled for Monday (28) in N. Y., was postponed until Friday (1) because of the inability of Eric Johnston, MPAA prexy-on-leave, to attend.

Among the items on Friday's agenda are discussion of new schedule of dues for member companies and extension of the association's financial support to the Will Rogers Memorial Hospital, Sloat Lake, N. Y.

## Step Up GI Shows

Hollywood, May 29. Hollywood Coordinating Committee, headed by George Murphy, got together with the USO, directed by Dr. Lindsley F. Kimball, to step up entertainment for the 25,000 servicemen who pour into town every week.

Meanwhile, the Hollywood Canteen is refurbishing the Florentine Gardens for a grand opening July 4.

## Alliance of Indie Producers Seen Delayed a Year

Alliance of prominent indie producers in a new production-distribution combine continues as a strong possibility but there's little chance of its actual formation for another six months to a year, according to insiders. Reason for the delay is that certain of the filmmakers involved have other commitments to meet or their production schedules demand continuance of present distribution tie-ins, at least temporarily.

Major factor in this connection is that Samuel Goldwyn's option is now up to his distrib pact with RKO. Goldwyn is a key member of the group of finitests talking the new setup, but the combination would be unable to develop its projected organization in time to handle his output. Producer starts his latest, "I Want You," rolling in about two weeks.

Linked with Goldwyn in talks on the new organization are Frank Capra, Charles K. Feldman, William Wyler, George Stevens and Walt Disney. Plan which they re-

(Continued on page 34)

## Weitman to Retain UPT Post Along With Video

Robert M. Weitman, formerly veepee of United Paramount Theatres, and now viceprez in charge of programs and talent development for American Broadcasting-Paramount Theatres, will not be replaced in the UPT post. Weitman will carry on with his former circuit chores along with his new duties in the merged setup.

New programming plans and talent projects have not been formulated, Weitman said. Work will not start on them until after the merger has been formalized by boards of directors of both companies, meeting for which has been set for June 6. Further steps also will be held up until Federal Communications Commission acts on the merger.

## Report Gerald Mayer May Leave MPAA

Gerald Mayer, associated with the Motion Picture Assn. of America's international division for the past five years, is reported likely resigning his current post as Continental rep for the organization. He's currently on leave in the U. S.

Mayer was associated with the State Dept. prior to joining the MPAA and reportedly has an offer to return to a diplomatic post. Meantime, Gene Van Dee, Mayer's assistant in the Paris headquarters, who some months ago submitted his resignation, has been prevailed upon to remain until the personnel situation is squared away. That's expected shortly, following return to his New York headquarters next week from Europe by John G. McCarthy, MPAA international department chief.

## BUT TOUGH ON THEATRE END

By HERB GOLDEN

Television, once fearfully viewed by Hollywood as the demon designed to put it out of business, is now paradoxically being looked upon as its possible savior. The New York Times expressed the idea publicly in an editorial Sunday (27), but it had already been taking more concrete shape in Wall St.

The cue to the new thinking, of course, was the announcement last week of the merger of the American Broadcasting Co. and United Paramount Theatres. That apparently made suddenly clear to the lay press and professional stock-traders that the two media which they had looked upon as purely competitive might have a startling community of interest.

The idea of Hollywood turning to tele is not at all novel to the film industry. While no one in Hollywood has done much public verbalizing on the subject, it has long been a pretty well accepted fact that when TV had matured to the point where it could afford

(Continued on page 18)

## CBS Color JK Cues Exhib Tint Clamor

Supreme Court decision in favor of CBS color television Monday (28), which greenlights commercial colorcasts for the first time, is expected to intensify exhibitor clamor for more color films. While no official industry statistics are available, it's believed that no more than 50% of all films currently produced are tinted. Exhibs, particularly the indie groups, have been campaigning in recent months for a 100% switch to color as a means of bolstering the slumping boxoffice.

Exhibs have kept television in the forefront of their arguments, claiming that audiences desire color pictures and that more features produced in tint would give them a better selling point against the threat of TV competition. Now that video also is soon expected to swing to color, at least on a mod-

(Continued on page 20)

## National Boxoffice Survey Weather Helps Boost Biz; 'Caruso' First for Third Time; 'Riviera' Second, 'Broke' in Third Place

Although still suffering from apparent lack of enough new, strong product, key cities covered by VARIETY this week are shaping up stronger than recently. Some keys are reflecting Memorial Day week upbeat. Cool, rainy weather also figured in the improved boxoffice tone.

"Great Caruso" (M-G) is taking No. 1 spot for the third consecutive week. Playing in more than 15 key spots, the big musical is racking up over \$390,000 gross currently. Next best is "On Riviera" (20th), which promises to reach nearly \$290,000 first week out. Danny Kaye starrer is particularly strong at N. Y. Roxy.

Third spot is going to "Go for Broke" (M-G), this being the second round it has been out on release after two initial playdates last week. Fourth money goes to "Goodbye, My Fancy" (WB), although it is inclined to be spotty. "Smuggler's Island" (U) is landing fifth place, while "Half Angel" (20th) is finishing sixth. "Rawhide" (20th) is seventh and "Appointment With Danger" (Par) is winding up eighth. "Along Great Divide" (WB) and "Tales of Hoffmann" (Indie) round out the Big 10 list. Too runner-up films are "Think" (RKO), "Santa Fe" (Col.), "Kon-Tiki" (RKO) and "Fighting Coast Guard" (Rep).

Several new pictures, just being launched this session, show real

## Report L. B. Mayer Quitting Metro In 10 Days; Contract Release Aug. 31

### Foreign Chiefs Travel

Two foreign department execs are sailing for Europe during the next week, one for biz parleys and the other for a vacation.

Murray Silverstone, head of 20th-Fox International, sails tomorrow (Thurs.) on the Queen Mary, for European sales meetings. Sam Seidelman, former foreign chief for Eagle Lion Classics, leaves June 7 on the Queen Elizabeth for a holiday junket.

## Metro Seen Next To Follow 20th's Lead on Pay Cuts

Metro was reported this week as likely to be next to follow 20th-Fox's lead in imposing a general scaledown of top salaries. There has been no overt hint as yet in the upper echelon of Loew's, the M-G parent firm, of any plans for a cut, but well-placed trade observers have their eye on that company as next likely to make the plunge.

Metro payroll rates with 20th's as the industry's heaviest. Other companies for one reason or another are not ripe at the moment for any widespread paring of salaries or profit-participation fees.

Paramount, for instance, has never built up payroll schedules in line with those of 20th and Metro. Prexy Barney Balaban has always been a stickler for keeping overheads down, so that commensurate jobs at Paramount generally pay less than at other companies.

Warner Bros. is thought to be a particularly unlikely spot at the moment for a followup to the example of 20th prexy Spyros Skouras in asking all staffers earning over \$300 a week to take cuts. Morale is said already to be so strained at WB as the result of recent developments that any fur-

(Continued on page 18)

Resignation of Louis B. Mayer as Metro studio veepee is due within the next 10 days, according to insiders hep to the oft-reported ill feeling between him and Loew's-M-G president Nicholas M. Schenck.

Under terms of his \$50,000-per-year employment deal, both Mayer and the corporation have the right to terminate the contract on Aug. 31, 1951, on notice to the other party on or before this upcoming June 30. This means, of course, Mayer would have almost a full month to call it quits. Reason his notice is expected within a shorter period is the situation has reached the boiling point and has caused an abundance of disconcerting speculation within the trade and in the public press via the columnists, M-G toppers, particularly at the homeoffice, are said to be plenty riled over the numerous reports which have been in circulation for the past several months.

Emphatically denied by an authoritative source was one published report that Mayer already had handed in his resignation. Along with the denial came the comment

(Continued on page-6)

## COMPO, MPIC Assist State Dept. to Scout Consultants for Films

Council of Motion Picture Organizations in N. Y. and Motion Picture Industry Council on the Coast will serve in advisory capacities for the State Dept.'s International Motion Picture Division. MPIC's manpower committee will assist in making security checks on production people who are interested in serving as consultants in the State Dept.'s program of pix for overseas distribution. COMPO will act as coordinator in the east of MPIC's activities and assist, also, in making security checks.

Contingent of State Dept. reps from the N. Y. office returned

(Continued on page 18)

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### INDEX

Bills .....	54
Chatter .....	60
Film Reviews .....	6
House Reviews .....	53
Inside Legit .....	58
Inside Music .....	44
Inside Radio .....	39
Inside Television .....	37
International .....	12
Legitimate .....	53
Literati .....	62
Music .....	41
New Acts .....	54
Night Club Reviews .....	48
Obituaries .....	63
Pictures .....	3
Radio-Television .....	24
Radio Reviews .....	30
Records .....	43
Frank Scully .....	62
Television Reviews .....	31
Vaudeville .....	48

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# UA in 'Spitting Distance' of Profit; Upped Costs Outweigh Hypoed Take

United Artists is within "spitting distance" of hitting the break-even level financially, a top exec disclosed in N. Y. yesterday (Tues.).

Distrib actually has been in the black but this was limited to a single week since the takeover of Eagle Lion Classics last April 28. Abnormal expenses since have been keeping the company slightly in the red. Hope now is by July 15 UA will have stepped up its income to a comfortable profit margin.

Holding down the outfit's net take in the past couple of weeks have been numerous non-recurring expenses such as severance payments to dismissed personnel and the financial burdens entailed in the company's sales convention early this month in Chicago. Another adverse factor was that ELC field staffers, who had been on two weeks' dismissal notice, made no great effort to build up contract dates. Consequence was when the purchase was consummated only a relatively few pix from the ELC lineup were set for exhib playing time.

Indicating the company is traveling in the right direction is the steady climb in domestic gross business since ELC was taken over. First week following the acquisition brought a total take of about \$270,000. This has been rising at the rate of about \$3,000 per week. In spite of the continuing rise, the unusual expenses which UA had to meet kept it in the loss column. Last week the total revenue was over the \$280,000 mark.

## TRUMAN LEADS TRIBUTE TO CARTER BARRON

Washington, May 29.

An unusual tribute was paid last Friday night (25) to the late Carter Barron, former Loew's-Metro rep in Government contacts and division manager for the company's theatres. With President Truman making the principal address before an audience of over 3,500, the \$363,000 Sesqui-centennial amphitheatre was renamed the Carter Barron Amphitheatre.

Not only did the President make the principal speech of dedication, but the m.c. was Secretary of the Interior Oscar L. Chapman; the stadium and Rock Creek Park in which it is located are both under the supervision of the Interior Department. Other Government biggies such as Attorney General J. Howard McGrath were also on hand, and Loew's was represented by Nicholas M. Schenck, its prexy; Joseph R. Vogel, J. Robert Rubin, Leopold Freedman, Ernest Emerling, John Joseph, Si Seadler, Dan Terrell, Oscar Doob, John Murphy and Herman Robbins. Another attending was Richard Walsh, prexy of International Alliance of Theatrical Stage Employees. Orville Crouch, who succeeded Barron in Washington, was chairman of the executive committee for the ceremony.

The large bronze dedicatory plaque for the amphitheatre was presented by the D. C. tent of Variety Club, via its chief barker, Morton Gerber.

On the entertainment list were Kathryn Grayson, Eugene List, Walter Pidgeon, who read a message in memory of Barron; Igor Gorin, Marge and Gower Champion, the U. S. Marine Corps Band, the Justin Lawrie Singers, first scene of the revised D. C. pageant, "Faith of Our Fathers"; and orchestra conducted by Sam Jack Kaufman, of Loew's Capitol Theatre here.

Seated quietly in the audience between the President and Schenck were Mrs. Barron and Carter T. Barron, Jr.

## 6 Distribs Sue Pa. Exhib On % Discrepancy

Charging under-reporting receipts on percentage pictures, six major distrib filed separate suits in Pittsburgh Federal Court Wednesday (23) against Francis E. McGillick, former operator of the Coraopolis and Lyric theatres, Coraopolis, Pa.

Plaintiffs in the case were Universal, Metro, RKO, Columbia, Paramount and Warner Bros.

## Patent Office Backs Acad Vs. Co.'s Use of Name

Washington, May 29.

U. S. Patent Office chief examiner has upheld the Academy of Motion Picture Arts and Sciences in a proceeding brought against Academy Award Products, Inc.

Academy Award Products was granted permission to use "Academy Award" as a trademark on a variety of products ranging from tires to pipes. Hollywood's Academy subsequently learned of this and filed action to have the Patent Office bar use of the "Academy Award" trademark. The products company may still appeal the decision.

## Pix Duck New Tax Woes in Proposed Bill on Excises

Washington, May 29.

Number of items affecting show biz are in the excise portions of the new tax bill which the House Ways and Means completed on Friday (25). Bill will go before the House for approval about the middle of June. It will then be subject to changes by the Senate before it finally becomes law about the middle of September.

Among the changes made by the Ways and Means Committee:

1. Admissions tax on special reduced admissions will apply on the price actually charged instead of on the regular, normal rates for such tickets.
2. Committee reversed a prior action at the last minute and restored the existing 10% manufacturers' excise rate on radio and television receivers, phonographs, records, and musical instruments. Previously the committee had tentatively upped this to 15%.
3. Hollywood and film theatres are exempted from the excises on rawstock and photographic equipment such as cameras, projectors, etc. All who use film and equipment for business purposes are exempted. For amateurs, committee dropped the 25% excise on cameras to 20% and increased the 15% on raw film to 20%.
4. Non-profit operas, symphony orchestras, and non-profit or cooperative motion picture theatres are exempted from the 20% admissions nix. Thus, such organizations as the Metropolitan Opera Co. and New York Philharmonic Symphony Orch become tax-exempt.
5. Admission to country fairs.

(Continued on page 54)

## \$26,782,776 B.O. Taxes For April Top March

Washington, May 29.

U. S. admissions taxes paid to the Government in April, and generally reflecting March at the box-office, amounted to \$26,782,776. Bureau of Internal Revenue reported last week. It was an increase of about \$1,100,000 over the previous month, but ran about \$600,000 back of the April, 1950, figure. About 80% of the admissions tax come from motion picture theatres.

Niteries turned over to Uncle Sam \$3,683,530 they took in during March on the 20% bite on checks. This was an increase of \$500,000 over the month before and was nearly the same as the April, 1950, figure.

New York's 3rd Internal Revenue District, which includes Broadway, paid the tax collector \$4,076,729 in April. The decline from the preceding month was more than \$500,000. Tax collections on Broadway's niteries came to \$264,587, a substantial decline from the \$359,702 of the month before.

## UA NAMES SUGAR

Joseph M. Sugar has been appointed manager of United Artists' homeoffice contract and playdate dept.

Sugar formerly was assistant to William J. Heineman, when latter was v.p. in charge of distribution for Eagle Lion Classics.

## McCarthy Into Huddle In London on Anglo Deal

London, May 29.

John G. McCarthy, head of Motion Picture Assn. of America's international division, will discuss the new Anglo-American film agreement here with Sir Hartley Shawcross, president of Board of Trade, Thursday (31). McCarthy is scheduled to sail for N. Y. Thursday night, following the parleys.

## Col's Popkin Deal May Cue UA Tiff

Past week's announcement by Columbia that it has acquired distribution rights to Harry Popkin's "The Well," may lead to some legal skirmishes, if not an all-out battle, with United Artists. Same applies to Popkin's "Magic Face," which also appears slated for Col releasing.

UA feels it has Popkin tied up in an exclusive commitment on delivery of his product to that company under a long-standing multiple distribution contract. In line with this, and as a result of the Col statement, UA put the matter in the hands of its legal department with the view of taking whatever action it deemed advisable.

"Well" was completed last year but at that time Popkin balked at delivering it to UA because of the distrib's shaky position under the Paul V. McNutt regime. Outfit since, of course, has been revitalized under the Arthur B. Krim setup.

## Carlson-Packard Form Partnership To Make TV Shorts

London, May 29.

Yank actor Richard Carlson has formed a partnership with Fred Packard to produce a series of 39 half-hour shorts for U. S. video in Africa. They are so designed that Carlson and Packard expect to combine sequences from them to make three features for theatrical release.

The producers are currently negotiating a deal for financing of the package by J. Arthur Rank. Packard, former Hollywood producer, is Rank's son-in-law. Carlson is now here working in "Whispering Smith," being co-produced by Julian Lesser (son of Sol) and British low-budget specialist James Carreras.

Carlson will do a multiple-threat job in the African series. He's now writing the screenplays (eight are completed) and will direct them as well as co-produce. He may also act in them.

Pix will be shot in and around Nairobi, Kenya, East Africa. Carlson became familiar with the area and began plotting his stories when working Metro's "King Solomon's Mines," which was shot there. He is talking vaguely of the possibility of setting up with his wife and family on a semi-permanent basis in the British colony, which is growing rapidly and has a large English-speaking population.

## Worner M-G Tech Adviser

Broadway publicist and promoter Ted Worner flew to the Coast this week on an invitation from Metro to serve as technical adviser on an untitled picture to star Esther Williams.

Worner engineered the attempts last summer and the summer before by Massachusetts schoolgirl Shirley Mae France to swim the English Channel. Presumably the M-G film will be concerned with such an effort.

## Europe to N. Y.

Peg Leg Bates  
Constance Bennett  
Kitty Carlisle  
Donald Crisp  
Dixie Crosby  
Joseph Gevaert  
Jack Haley  
Moss Hart  
Jascha Heifetz  
Conrad Hilton  
Heide Krall  
Arthur Lubin  
Mrs. Edward G. Robinson  
Irene M. Selznick

# Loan Export Assn. Board to Be Set Up In Rome to Handle Italo-U.S. Pact

Rome, May 29.

## Duke Filming 'Jockey' Sequences in N. Y.

Maurice Duke, who's producing "Disk Jockey" for Allied Artists release, returns to the Coast June 3 after supervising filming of several disk jock sequences in New York. Scenes are scheduled to be lensed starting next Monday (4) through Wednesday (6). Martin Block and some 17 other east-of-the-Mississippi platter pilots will participate.

Medium-budgeter is slated for national distribution Aug. 1.

## Aboaf, U's Chief Abroad, Sees Big Foreign Upturn

Plenty favorable picture of conditions abroad was sketched this week by Amerfee Aboaf, Universal foreign department topper, following a four-week tour of Europe. Exec reported admissions have fallen off somewhat but a wave of admission-price advances has accounted for an upswing in theatre receipts.

Admission tilts, he said, virtually were accepted without adverse reaction, having fitted into the general pattern of spiralling prices on nearly all consumer products and services. He added the stepped-up tariff has been effected in large cities and industrial areas where employment is at a high level.

Aboaf and U's global sales chief, Alfred Daff, revealed at a press meeting in N. Y. that the company's world market business for the first 28 weeks of the current fiscal year is running 18% above the same period last year. Australia, for example, last week hit a new high in weekly billings. Partially attributable to this was the fact that the week was the final one in a sales drive.

Germany, France and Italy were specifically cited by Aboaf as experiencing upbeat revenue. Reconstruction of numerous theatres in Germany is largely accountable for the income pickup in that country. Only area named where business has been off was Belgium but Aboaf added that general economic conditions are improving and likely will be reflected in a theatre upturn.

Report on England was given by Nat Kramer, general sales manager of Eros Films, British production-distribution outfit, who unexpectedly walked into the press session immediately upon his N. Y. arrival from London. It's his first trip to the states.

Kramer's comment was that the wave of film festivals throughout England proved a big pickup for the industry. Top-quality pix are scoring especially hefty grosses, he added.

So far as inter-country trade conditions are concerned, Aboaf noted three factors on the favorable side, including the new U. S. pact with Italy, Germany's lifting of its import quota and the projected new French deal which, it's anticipated, will bring new advantages to the American industry.

## N. Y. to Europe

Harry Buckley  
David Butler  
Richard Conte  
Charles J. Correll  
Noel Coward  
John Davis  
Humphrey Douless  
Edwin Knopf  
Jacques Kopfstien  
Lida Livingston  
Mrs. George Marshall  
Elsa Maxwell  
Bert McCord  
Bruce Millholland  
J. Arthur Rank  
Jack Schissel  
Artur Schnabel  
Sam L. Seidelman  
Margaret Truman  
L. Arnold Weissberger  
I. A. R. Wylie  
Bob Zeller

Loan Export Assn. Board will be set up here to handle loans to the Italian industry for production in Italy and promotion of its films in the U. S., as a result of the inkling of the Italian film agreement with American distrib last week. Under the setup, U. S. distrib will be able to remit 50% of their blocked earnings, the balance to be divided into short and long-term loans.

Members of the loan board have not yet been selected but announcement is expected shortly. Local producers will be permitted to make application for production projects and the board will decide whether the proposals merit loans. Americans will have no part in Italian film production under present plans, but it is held possible that some funds will find their way eventually into joint American-Italian independent pix.

Although details have not been worked out as yet, Italian film toppers hope to open an office in New York for the exploitation and handling of Italian pix in the U. S. Although a number of Italian films have scored heavily in the U. S., financial returns to producers have been negligible because of outright sales to American distrib. Proposed N. Y. office would iron out these problems and, at the same time, seek to take Italian films out of the art houses exclusively and put them into regular theatres. It is estimated that the N. Y. office would handle between 15 and 20 Italian pictures a year.

A problem facing the U. S. companies is the determination of how (Continued on page 63)

## COL'S 967G NET, WAY OFF FROM PRIOR YEAR

Columbia Pictures this week reported net earnings of \$967,000 for the 39 weeks ended last March 31, compared with \$1,455,000 for the corresponding period in '50. Profit equaled \$1.15 per share of common stock, as against \$1.89 per share in the previous period, calculated on the 654,311 shares outstanding at the end of both periods.

Operating profit amounted to \$1,657,000 in the new period, down from \$2,351,000 in '50. Provision for Federal taxes was estimated at \$690,000, compared with \$1,096,000 in '50.

## L. A. to N. Y.

Brian Aherne  
Gene Autry  
Richard Bare  
Greg Bautzer  
Leonardo Bercovici  
Nate Blumberg  
David Butler  
Ina Claire  
Walter Craig  
Henry Daniell  
Harry Ellerbe  
Harry Essex  
Tom Ewell  
Lynn Farnol  
Sylvia Fine  
Joan Fontaine  
Eva Gabor  
Leon Goldberg  
Frank Gruber  
Cedric Hardwicke  
Leland Hayward  
James Jones  
Robert J. Kronenberg  
Don Loper  
Roddy McDowall  
Ralph Meeker  
James Michener  
James A. Mulvey  
J. Carroll Naish  
Dennis O'Keefe  
Walter O'Keefe  
Abe Olman  
Walter Pidgeon  
Cole Porter  
Edward G. Robinson  
Lina Romay  
Stanley Rubin  
Robert Ryan  
Manie Sacks  
Ben Schwalb  
Arthur Shields  
Frank Sinatra  
Margaret Wycherly

## N. Y. to L. A.

Joseph Bernhardt  
Philip Burneuf  
Dixie Crosby  
Richard W. Krakeur  
Joe Pasternak  
Rebel Randall  
Frances Reid  
Ted Worner



# GOTTA BE SMASH HITS, OR ELSE

## RKO's Announced 33 Releases for '52 Seen Answer to Beefing Stockholders

RKO's announcement this week of an expanded release schedule for 1952 was seen as an answer to both squawking exhibitors and squawking stockholders. Company stated it would release 33 pix. That will include all in its backlog, as well as those on the slates of the studio and of RKO's indie producers.

Announcement came on the heels of the jolting news that RKO production and distribution had rung up a loss of \$3,832,000 during 1950. Huge lineup for 1952 is apparently designed as a balm to highly-disturbed stockholders, since it appears to offer the prospect of much better earnings.

It will also be soothing medicine to exhibitors, as well as to shareholders, since both groups have had the same complaint that RKO has refused to release a sufficient number of pix despite the heavy backlog on its shelves. This has been annoying to theatremen dependent on RKO for product to keep houses alight and to stockholders because not enough pix were going through the RKO distribution mill to carry the overhead.

There was long a mystery as to why controlling stockholder Howard Hughes refused to release sufficient pix despite the fact the company had them available. That's been pretty much clarified now to the satisfaction of top RKO execs, who were as much mystified and burned as exhibitors and stockholders.

Reason appears to be Hughes' dissatisfaction with the quality of much of the product backlog. A lot of the pix were inherited by him when he took over control in (Continued on page 17)

## J. Arthur Warner, Chemical Putting Up Coin for 6 by Fidelity

The J. Arthur Warner Co., New York financial house, is providing the second-money financing for the first six pix to be made by the Fidelity indie unit. Warner is committed for a total of \$500,000, while Chemical Bank, N. Y., will put up first money in a unique revolving credit arrangement setting no minimums or maximums.

Partners in Fidelity are Howard Welsch, A. Pam Blumenthal, Joseph Seidelman and Greg Bautzer. Pix, which are to be distributed by Warner Bros., will not carry the Fidelity label but another identification to separate them from the unit's films being handled by other distributors.

The sextet of films, which will be in color, are being budgeted at about \$600,000 each. Initialer will be "San Francisco" story, starring Joel McCrea.

## LEVIN LEAVES CRI IN ECONOMY PROGRAM

Confidential Reports, Inc., box-office-checking organization supported by major distributors, is undergoing an economy program to conform with reduced checking activities. Jack H. Levin, v.p. and general manager, bowed out of CRI last Friday (25) and was succeeded by his assistant, Harold Groves.

Twentieth-Fox two weeks ago cancelled CRI and pacted with Willmark Service Systems. However, distrib will continue its membership in CRI until Dec. 31, 1951. Only other major distrib using Willmark is Metro, a client for last four years. Understood that Willmark is planning to expand its activities in the theatre field.

Boxoffice checking has dropped approximately 25% in the last year, according to John J. O'Connor, CRI board chairman. Distributors have been keeping tab on percentage dates through periodic audits via Copyright Protection Bureau and a general knowledge of their films' earning power and revenue potential of theatres in which they play.

## British 'Soldiers'

Hollywood, May 29. London beat Hollywood to the screen with "Old Soldiers Never Die."

With five American studios laying claim to the title, the Four Continents production, starring Godfrey Tearle, goes into U. S. release next month.

## Stockholders In Stew at Govt. On No Hughes Action

RKO minority stockholders, headed by David J. Greene, expressed impatience this week at their failure to get a decision from the Dept. of Justice on a beef made last January concerning effectuation by controlling stockholder Howard Hughes of the RKO divestment decree.

D. of J. has completed its investigation, the minority group has been informed. Whether it has found no grounds to proceed against Hughes, or whether it feels his actions in violation of the decree and plans to go to court, can't be learned by the Greene group, which lodged the complaint.

They are now talking of new steps to force Hughes' hand and bring about a complete cessation of his interest in the RKO theatre company or picture company. Hughes has indicated to Federal Court, which issued the decree that he will retain his picture interest and has trusted his theatre stock since the beginning of the year.

What action the Greene group will take, if any, is unknown, since it appears unable to find an acceptable course at the moment. They expressed hope this week, however, of losing Hughes' grip without (Continued on page 18)

## NEW 3D DIMENSION IN COAST TEST SHOWING

Hollywood, May 29. "Natural Vision," new third-dimension type film system, has been shown to press and industry figures here by President M. L. Gunsburg, who reported that the system, under development for more than a year, is now practical for production. He added that one major film company and several indies evinced interest in making film with the process.

Gunsburg said he had a complete script and adequate financing to make his initial film for pilot purposes. Viewers must wear polarized glasses to see the film. Favorable reaction was shown to color and black-and-white footage.

In shooting, two regulation cameras are set side by side in a patented blimp which can be installed on present dollies. Film negative runs simultaneously through each camera. Two machines are also needed for projection. It was admitted film could not be shown universally for some time since it requires four cameras in booths instead of current two. However, present plans call for roadshowing of initial film in sateater houses, with extra projectors installed for the engagement.

It was also admitted that the entire program would have to be "Natural-Vision" subjects, since it's currently impractical to mix latter with regulation one-lensed films. After roadshowing, it could be shown regularly as one-strip subject by taking off one of two original negatives.

Gunsburg's brother, Julian Gunsburg, a doctor of ophthalmology, is veepee of firm. George Schaefer is distribution head of the company. (Continued on page 17)

## NO IN-BETWEENS ON PIC PRODUCT

Evidence is continually mounting that the film industry is taking its place alongside the legit field as a "business of hits." Pic product of the calibre which had been drawing moderate b.o. return in the past is now resulting in deficit operations, particularly in first-run locations.

Top exhibitors state that the conclusion is obvious: The public isn't buying mediocrity. There's the high-cost-of-living angle, which means the customers are more selective in spending their limited spare dollars, plus the attractiveness of television in comparison with so-so pix which mean an immediate cash outlay.

When the films are big, they're very big. Unquestioned example of this is Metro's "The Great Caruso" at Radio City Music Hall. First returns were stout and indicated a four-week run. Now the film, on the basis of a consistently hefty performance at the b.o., probably will hold for a fifth stanza, and possibly a sixth.

Drawing closer attention to the downtown part of the scene is the fact that N. Y.'s Strand and Rivoli are shuttering temporarily and the Capitol is ditching stage shows. Also, the State is bringing in a re-issue, "Romeo and Juliet," today (Wed.), which is taken as an indication that strong new product is not available to the house.

There's been an absence of a steady run of strong pix at all four (Continued on page 20)

## U-I Adds 2 Rank Pix, Davis Says

Universal - International has added two J. Arthur Rank pix to its list of 10 Rank films slated for U. S. release this year, John Davis, Rank's top aide, said in N. Y. yesterday (Tues.). The additional pix are "Pool of London" and "The Dark Man."

Davis said American release of the eight remaining films on Rank's 20-feature program for 1951 was not set during the British industry topper's nine-day visit to New York, Toronto and Chicago. These ordinarily would be the pictures that Eagle Lion Classics would have handled if the company had not been absorbed by United Artists.

UA will continue to liquidate the Rank product which ELC had on hand when the UA-ELC deal was made. There has been some speculation on the possibility of UA handling some Rank product, particularly in view of the association of Robert S. Benjamin, Rank's U. S. proxy, with UA.

Rank and his wife sail for England tomorrow (Thurs.) on the Queen Mary. Davis also leaves tomorrow, hopping direct to London by plane.

## M-G Hires Dot Fields To Revise 'Roberta' Lyrics

Hollywood, May 29. Metro has brought Dorothy Fields from N. Y. to revise and modernize lyrics of "Roberta" tunes to be used in "Lovely to Look At," studio remake of the Kern-Harbach musical, originally filmed in 1935 at RKO as Ginger Rogers-Fred Astaire-Irene Dunne starrer.

Pair of numbers from original legit score, "Clementine" and "You're Devastating," will be filmed for the first time, along with such standbys as "Smoke Gets in Your Eyes" and title-tune. Kathryn Grayson, Howard Keel, Red Skelton, Marge and Gower Champion, and Ann Miller will star when film hits cameras this summer as a Jack Cummings production, with Mervyn LeRoy directing.

## Film Rental Adjustments Indicated By Lichtman for Houses 'In Trouble'

### 20th Vs. TV

Reflection of the unexpected dive taken by film boxoffices last September is seen in 20th-Fox's decision, announced by distribution topper Al Lichtman yesterday (Tues.), to release a trio of its top pix for the year during that month. September slump last year was generally charged to public interest in the flood of big-name TV shows which made their seasonal debut during the month.

Lichtman frankly admitted that the 20th plans were aimed at combatting competition from "other forms of amusement." Pix to be released are "David and Bathsheba," Technicolor spec; "People Will Talk," personal production of Darryl F. Zanuck, directed by Joe Mankiewicz, and "The Desert Fox," based on the best-selling biog of General Rommel.

## Zenith May Lose Needed Phone Co. Co-op for Its PV

Zenith Radio, currently rounding up results of its recent Phonovision test for submission to the Federal Communications Commission, may find itself without the necessary telephone facilities for use of the "pay-as-you-see" system.

It's reported this week that, while American Telephone & Telegraph cooperated with Zenith in the tests, it may not have sufficient facilities available to lease them to Phonovision for regular commercial use. If AT&T decides to back out, it's expected that Zenith will request the FCC to demand that the phone company, as a public utility, must sell its service. How such a request will be accepted by the FCC remains questionable.

Zenith system is set up to work on phone facilities, since the PV signals are carried over leased telephone wires. Pictures are scrambled when they appear on the screen but the PV setowner can dial phone operator and request the program he wants to see.

Zenith, as well as the major film companies which supplied product for the PV test, are meanwhile waiting for the National Opinion Research Center to finish its appraisal of the experiment. NORC was hired by Zenith to break down the results.

## BOWEN'S ILLNESS CUES M-G'S N.Y.-N.J. SHUFFLE

Reshuffling of personnel and consolidation of Metro's New York and New Jersey branches has been completed by William F. Rodgers, distribution topper. Changes were the result of illness of Jack Bowen who had supervised the two spots as district chief. He suffered a mild heart attack about six months ago and consequently is now relinquishing the major burdens of the post.

Bowen now will handle special assignments in the metropolitan area, particularly work on important circuit deals. Replacing him in the district post is Saul Gottlieb, who moves up from manager of the M-G Pittsburgh branch.

Louis Allerhand takes over management of the merged N. Y.-N. J. offices, shifting from manager of the N. J. exchange, which now is eliminated. Ralph Pielow, formerly N. Y. manager, shifts to Pittsburgh to replace Gottlieb as exchange chief.

While asserting that exhibitors in small situations were suffering less from declining grosses than those with larger operations, Al Lichtman, 20th-Fox's distribution chief, said yesterday (Tues.) the company would give "sympathetic attention to all theatres 'in trouble.'" At a trade press conference in the home office, Lichtman said the sales department would meet each situation as it found it, indicating that if a plea for a rental cut would help a distressed exhibitor and was found justified, company would not turn a deaf ear.

Lichtman said he had found that both first-runs and nabes in metropolitan areas were feeling the pinch more than houses in small towns, due to television and other outside causes. However, he said company's policy was to "keep the theatres open" and that the field forces had complete autonomy in siding toward that end. There are no set rules, he declared, but every sales rep will use his best judgment in helping exhibitors to survive.

Lichtman announced that 20th-Fox would hold its first national sales convention since 1948 in Los Angeles, June 12-15, with home-office execs, division and branch managers and advertising-publicity-exploitation reps in attendance. Study of current economic conditions, screening of top productions and laying of national promotion plans will highlight the sessions.

Yesterday's parleys were held primarily to introduce the new eastern and western sales chiefs, Edwin W. Aaron and Arthur Silverstone, respectively. It was announced at the session that Peter Myers, formerly 20th's Toronto branch manager, had been named Canadian district manager, replacing Silverstone. Philip Sherman, formerly with United Artists (Continued on page 18)

## Harvey Urges Increased Autonomy for Exchange Mgrs., Distrib Overhaul

San Francisco, May 29. More autonomy for exchange managers and a general overhauling and simplification of distribution practices are suggested by Rotus Harvey, Pacific Coast Conference of Independent Theatre Owners topper, in a report to the membership.

Harvey contends distribution costs are all out of proportion to income and complains that the distributors "have been adding more and more system, more and more executives, building New York City into a Tower of Babel which is taking more and more of the responsibilities from the local representatives who are in the position to do the best job for their companies."

Harvey questions why sales are not put back into the hands of the branch managers. "Why not let them approve contracts and, if they don't do a good job, get new boys?" he asks. "All any distribution company needs is a general sales manager, a few traveling assistant sales managers and good branch managers. Waste in distribution must go."

## PINE-THOMAS PACTED BY PAR FOR 8 IN 2 YEARS

Hollywood, May 29. Pine-Thomas inked a new two-year deal with Paramount for production of a minimum of eight pix. Becomes effective next year when present pact expires.

There's no decision yet as to whether the firm must make pix on the Paramount lot. Indie also signed new deal with John Payne to star in six pix in next three years. He's already made six for P.T. Under their old contract unit must still deliver four pictures, of which two, "Crossroads" and "Hong Kong," are already completed.



## UA in 'Spitting Distance' of Profit; Upped Costs Outweigh Hypoed Take

United Artists is within "spitting distance" of hitting the break-even level financially, a top exec disclosed in N. Y. yesterday (Times).

Distrib actually has been in the black but this was limited to a single week since the takeover of Eagle Lion Classics last April 28. Abnormal expenses since have been keeping the company slightly in the red. Hope now is by July 15 UA will have stepped up its income to a comfortable profit margin.

Holding down the outfit's net take in the past couple of weeks have been numerous non-recurring expenses such as severance payments to dismissed personnel and the financial burdens entailed in the company's sales convention early this month in Chicago. Another adverse factor was that ELC field staffers, who had been on two weeks' dismissal notice, made no great effort to build up contract dates. Consequence was when the purchase was consummated only a relatively few pix from the ELC lineup were set for exhib playing time.

Indicating the company is traveling in the right direction is the steady climb in domestic gross business since ELC was taken over. First week following the acquisition brought a total take of about \$270,000. This has been rising at the rate of about \$3,000 per week. In spite of the continuing rise, the unusual expenses which UA had to meet kept it in the loss column. Last week the total revenue was over the \$280,000 mark.

## TRUMAN LEADS TRIBUTE TO CARTER BARRON

Washington, May 29.

An unusual tribute was paid last Friday night (25) to the late Carter Barron, former Loew's-Metro rep in Government contacts and division manager for the company's theatres. With President Truman making the principal address before an audience of over 3,500, the \$363,000 Sesqui-centennial amphitheatre was renamed the Carter Barron Amphitheatre.

Not only did the President make the principal speech of dedication, but the m.c. was Secretary of the Interior Oscar L. Chapman; the stadium and Rock Creek Park in which it is located are both under the supervision of the Interior Department. Other Government biggies such as Attorney General J. Howard McGrath were also on hand, and Loew's was represented by Nicholas M. Schenck, its proxy; Joseph R. Vogel, J. Robert Rubin, Leopold Freedman, Ernest Emerling, John Joseph, Si Seadler, Dan Terrell, Oscar Doob, John Murphy and Herman Robbins. Another attending was Richard Walsh, proxy of International Alliance of Theatrical Stage Employees. Orville Crouch, who succeeded Barron in Washington, was chairman of the executive committee for the ceremony.

The large bronze dedicatory plaque for the amphitheatre was presented by the D. C. tent of Variety Club, via its chief barker, Morton Gerber.

On the entertainment list were Kathryn Grayson, Eugene List, Walter Pidgeon, who read a message in memory of Barron; Igor Gorin, Marge and Gower Champion, the U. S. Marine Corps Band, the Justin Lawrie Singers, first scene of the revised D. C. pageant, "Faith of Our Fathers"; and orchestra conducted by Sam Jack Kaufman, of Loew's Capitol Theatre here.

Seated quietly in the audience between the President and Schenck were Mrs. Barron and Carter T. Barron, Jr.

## 6 Distribs Sue Pa. Exhib On % Discrepancy

Charging under-reporting receipts on percentage pictures, six major distributers filed separate suits in Pittsburgh Federal Court Wednesday (23) against Francis E. McGillick, former operator of the Coraopolis and Lyric theatres, Coraopolis, Pa.

Plaintiffs in the case were Universal, Metro, RKO, Columbia, Paramount and Warner Bros.

## Patent Office Backs Acad Vs. Co.'s Use of Name

Washington, May 29.

U. S. Patent Office chief examiner has upheld the Academy of Motion Picture Arts and Sciences in a proceeding brought against Academy Award Products, Inc.

Academy Award Products was granted permission to use "Academy Award" as a trademark on a variety of products ranging from tires to pipes. Hollywood's Academy subsequently learned of this, and filed action to have the Patent Office bar use of the "Academy Award" trademark. The products company may still appeal the decision.

## Pix Duck New Tax Woes in Proposed Bill on Excises

Washington, May 29.

Number of items affecting show biz are in the excise portions of the new tax bill which the House Ways and Means completed on Friday (25). Bill will go before the House for approval about the middle of June. It will then be subject to changes by the Senate before it finally becomes law about the middle of September.

Among the changes made by the Ways and Means Committee:

1. Admissions tax on special reduced admissions will apply on the price actually charged instead of on the regular, normal rates for such tickets.
2. Committee reversed a prior action at the last minute and restored the existing 10% manufacturers' excise rate on radio and television receivers, phonographs, records, and musical instruments. Previously the committee had tentatively upped this to 15%.
3. Hollywood and film theatres are exempted from the excises on rawstock and photographic equipment such as cameras, projectors, etc. All who use film and equipment for business purposes are exempted. For amateurs, committee dropped the 25% excise on cameras to 20% and increased the 15% on raw film to 20%.
4. Non-profit operas, symphony orchestras, and non-profit or cooperative motion picture theatres are exempted from the 20% admissions nick. Thus, such organizations as the Metropolitan Opera Co. and New York Philharmonic Symphony Orch become tax-exempt.
5. Admission to country fairs.

(Continued on page 54)

## \$26,782,776 B.O. Taxes For April Top March

Washington, May 29.

U. S. admissions taxes paid to the Government in April, and generally reflecting March at the box-office, amounted to \$26,782,776. Bureau of Internal Revenue reported last week. It was an increase of about \$1,100,000 over the previous month, but ran about \$600,000 back of the April, 1950, figure. About 80% of the admissions tax come from motion picture theatres.

Niteries turned over to Uncle Sam \$3,683,530 they took in during March on the 20% bite on checks. This was an increase of \$500,000 over the month before and was nearly the same as the April, 1950, figure.

New York's 3rd Internal Revenue District, which includes Broadway, paid the tax collector \$4,076,729 in April. The decline from the preceding month was more than \$500,000. Tax collections on Broadway's niteries came to \$264,587, a substantial decline from the \$359,702 of the month before.

## UA NAMES SUGAR

Joseph M. Sugar has been appointed manager of United Artists' homeoffice contract and playdate dept.

Sugar formerly was assistant to William J. Heineman, when latter was v.p. in charge of distribution for Eagle Lion Classics.

## McCarthy Into Huddle In London on Anglo Deal

London, May 29.

John G. McCarthy, head of Motion Picture Assn. of America's international division, will discuss the new Anglo-American film agreement here with Sir Hartley Shawcross, president of Board of Trade, Thursday (31). McCarthy is scheduled to sail for N. Y. Thursday night, following the parleys.

## Col's Popkin Deal May Cue UA Tiff

Past week's announcement by Columbia that it has acquired distribution rights to Harry Popkin's "The Well," may lead to some legal skirmishes, if not an all-out battle, with United Artists. Same applies to Popkin's "Magic Face," which also appears slated for Col releasing.

UA feels it has Popkin tied up in an exclusive commitment on delivery of his product to that company under a long-standing multiple distribution contract. In line with this, and as a result of the Col statement, UA put the matter in the hands of its legal department with the view of taking whatever action it deemed advisable.

"Well" was completed last year but at that time Popkin balked at delivering it to UA because of the distrib's shaky position under the Paul V. McNutt regime. Outfit since, of course, has been revitalized under the Arthur B. Krim setup.

## Carlson-Packard Form Partnership To Make TV Shorts

London, May 29.

Yank actor Richard Carlson has formed a partnership with Fred Packard to produce a series of 39 half-hour shorts for U. S. video in Africa. They are so designed that Carlson and Packard expect to combine sequences from them to make three features for theatrical release.

The producers are currently negotiating a deal for financing of the package by J. Arthur Rank. Packard, former Hollywood producer, is Rank's son-in-law. Carlson is now here working in "Whispering Smith," being co-produced by Julian Lesser (son of Sol) and British low-budget specialist James Carreras.

Carlson will do a multiple-threat job in the African series. He's now writing the screenplays (eight are completed) and will direct them as well as co-produce. He may also act in them.

Pix will be shot in and around Nairobi, Kenya, East Africa. Carlson became familiar with the area and began plotting his stories when working Metro's "King Solomon's Mines," which was shot there. He is talking vaguely of the possibility of setting up with his wife and family on a semi-permanent basis in the British colony, which is growing rapidly and has a large English-speaking population.

## Worner M-G Tech Adviser

Broadway publicist and promoter Ted Worner flew to the Coast this week on an invitation from Metro to serve as technical adviser on an untitled picture to star Esther Williams.

Worner engineered the attempts last summer and the summer before by Massachusetts schoolgirl Shirley Mae France to swim the English Channel. Presumably the M-G film will be concerned with such an effort.

## Europe to N. Y.

Peg Leg Bates  
Constance Bennett  
Kitty Carlisle  
Donald Crisp  
Dixie Crosby  
Joseph Gevaert  
Jack Haley  
Moss Hart  
Jascha Heifetz  
Conrad Hilton  
Heide Krall  
Arthur Lubin  
Mrs. Edward G. Robinson  
Irene M. Selznick

## Loan Export Assn. Board to Be Set Up In Rome to Handle Italo-U.S. Pact

Rome, May 29

## Duke Filming 'Jockey' Sequences in N. Y.

Maurice Duke, who's producing "Disk Jockey" for Allied Artists release, returns to the Coast June 5 after supervising filming of several disk jockey sequences in New York. Scenes are scheduled to be filmed starting next Monday (4) through Wednesday (6). Martin Block and some 17 other east-of-the-Mississippi platter pilots will participate.

Medium-budgeter is slated for national distribution Aug. 1.

## Aboaf, U's Chief Abroad, Sees Big Foreign Upturn

Plenty favorable picture of conditions abroad was sketched this week by Amerco Aboaf, Universal foreign department topper, following a four-week tour of Europe. Exec reported admissions have fallen off somewhat but a wave of admission-price advances has accounted for an upswing in theatre receipts.

Admission tilts, he said, virtually were accepted without adverse reaction, having fitted into the general pattern of spiralling prices on nearly all consumer products and services. He added the stepped-up tariff has been effected in large cities and industrial areas where employment is at a high level.

Aboaf and U's global sales chief, Alfred Daft, revealed at a press meeting in N. Y. that the company's world market business for the first 28 weeks of the current fiscal year is running 18% above the same period last year. Australia, for example, last week hit a new high in weekly billings. Partially attributable to this was the fact that the week was the final one in a sales drive.

Germany, France and Italy were specifically cited by Aboaf as experiencing upbeat revenue. Reconstruction of numerous theatres in Germany is largely accountable for the income pickup in that country. Only area named where business has been off was Belgium but Aboaf added that general economic conditions are improving and likely will be reflected in a theatre upturn.

Report on England was given by Nat Kramer, general sales manager of Eros Films, British production-distribution outfit, who unexpectedly walked into the press session immediately upon his N. Y. arrival from London. It's his first trip to the states.

Kramer's comment was that the wave of film festivals throughout England proved a big pickup for the industry. Top-quality pix are scoring especially hefty grosses, he added.

So far as inter-country trade conditions are concerned, Aboaf noted three factors on the favorable side, including the new U. S. pact with Italy. Germany's lifting of its import quota and the projected new French deal which, it's anticipated, will bring new advantages to the American industry.

## N. Y. to Europe

Harry Buckley  
David Butler  
Richard Conte  
Charles J. Correll  
Noel Coward  
John Davis  
Humphrey Doulens  
Edwin Knopf  
Jacques Kopstein  
Lida Livingston  
Mrs. George Marshall  
Elsa Maxwell  
Bert McCord  
Bruce Millholland  
J. Arthur Rank  
Jack Schissel  
Artur Schnabel  
Sam L. Seidelman  
Margaret Truman  
L. Arnold Weissberger  
I. A. R. Wyllie  
Bob Zeller

## N. Y. to L. A.

Joseph Bernhardt  
Philip Bourneuf  
Dixie Crosby  
Richard W. Kracker  
Joe Pasternak  
Rebel Randall  
Frances Reid  
Ted Worner

## COL'S 967G NET, WAY OFF FROM PRIOR YEAR

Columbia Pictures this week reported net earnings of \$967,000 for the 39 weeks ended last March 31, compared with \$1,455,000 for the corresponding period in '50. Profit equaled \$1.15 per share of common stock, as against \$1.89 per share in the previous period, calculated on the 654,311 shares outstanding at the end of both periods.

Operating profit amounted to \$1,657,000 in the new period, down from \$2,551,000 in '50. Provision for Federal taxes was estimated at \$690,000, compared with \$1,096,000 in '50.

## L. A. to N. Y.

Brian Aherne  
Gene Autry  
Richard Bare  
Greg Bautzer  
Leonardo Bercovic  
Nate Blumberg  
David Butler  
Ina Claire  
Walter Craig  
Henry Daniell  
Harry Ellerbe  
Harry Essex  
Tom Ewell  
Lynn Farnol  
Sylvia Fine  
Joan Fontaine  
Eva Gabor  
Leon Goldberg  
Frank Gruber  
Cedric Hardwicke  
Leland Hayward  
James Jones  
Robert J. Kronenberg  
Don Loper  
Roddy McDowall  
Ralph Meeker  
James Michener  
James A. Mulvey  
J. Carroll Naish  
Dennis O'Keefe  
Walter O'Keefe  
Abe Olman  
Walter Pidgeon  
Cole Porter  
Edward G. Robinson  
Lina Romay  
Stanley Rubin  
Robert Ryan  
Manie Sacks  
Ben Schwab  
Arthur Shields  
Frank Sinatra  
Margaret Wycherly



# GOTTA BE SMASH HITS, OR ELSE

## RKO's Announced 33 Releases for '52 Seen Answer to Beefing Stockholders

RKO's announcement this week of an expanded release schedule for 1952 was seen as an answer to both squawking exhibitors and squawking stockholders. Company stated it would release 33 pix. That will include all in its backlog, as well as those on the slates of the studio and of RKO's indie producers.

Announcement came on the heels of the jolting news that RKO production and distribution had rung up a loss of \$3,832,000 during 1950. Huge lineup for 1952 is apparently designed as a balm to highly-disturbed stockholders, since it appears to offer the prospect of much better earnings.

It will also be soothing medicine to exhibitors, as well as to shareholders, since both groups have had the same complaint that RKO has refused to release a sufficient number of pix despite the heavy backlog on its shelves. This has been annoying to theatremen dependent on RKO for product to keep houses alight and to stockholders because not enough pix were going through the RKO distribution mill to carry the overhead.

There was long a mystery as to why controlling stockholder Howard Hughes refused to release sufficient pix despite the fact the company had them available. That's been pretty much clarified now to the satisfaction of top RKO execs, who were as much mystified and burned as exhibitors and stockholders.

Reason appears to be Hughes' dissatisfaction with the quality of much of the product backlog. A lot of the pix were inherited by him when he took over control in (Continued on page 17)

### J. Arthur Warner, Chemical Putting Up Coin for 6 by Fidelity

The J. Arthur Warner Co., New York financial house, is providing the second-money financing for the first six pix to be made by the Fidelity indie unit. Warner is committed for a total of \$500,000, while Chemical Bank, N. Y., will put up first money in a unique revolving credit arrangement setting no minimums or maximums.

Partners in Fidelity are Howard Weisch, A. Pam Blumenthal, Joseph Seidelman and Greg Bantzer. Pix, which are to be distributed by Warner Bros., will not carry the Fidelity label but another identification to separate them from the unit's films being handled by other distributors.

The sextet of films, which will be in color, are being budgeted at about \$600,000 each. Initialer will be "San Francisco" story, starring Joel McCrea.

### LEVIN LEAVES CRI IN ECONOMY PROGRAM

Confidential Reports, Inc., box-office-checking organization supported by major distributors, is undergoing an economy program to conform with reduced checking activities. Jack H. Levin, v.p. and general manager, bowed out of CRI last Friday (23) and was succeeded by his assistant, Harold Groves.

Twentieth-Fox two weeks ago cancelled CRI and pacted with Willmark Service Systems. However, distrib will continue its membership in CRI until Dec. 31, 1951. Only other major distrib using Willmark is Metro, a client for last four years. Understood that Willmark is planning to expand its activities in the theatre field.

Boxoffice checking has dropped approximately 25% in the last year, according to John J. O'Connor, CRI board chairman. Distributors have been keeping tabs on percentage dates through periodic audits via Copyright Protection Bureau and a general knowledge of their films' earning power and revenue potential of theatres in which they play.

### British 'Soldiers'

Hollywood, May 29. London beat Hollywood to the screen with "Old Soldiers Never Die."

With five American studios laying claim to the title, the Four Continents production, starring Godfrey Tearle, goes into U. S. release next month.

## Stockholders In Stew at Govt. On No Hughes Action

RKO minority stockholders, headed by David J. Greene, expressed impatience this week at their failure to get a decision from the Dept. of Justice on a beef made last January concerning effettuation by controlling stockholder Howard Hughes of the RKO divorcement decree.

D. of J. has completed its investigation, the minority group has been informed. Whether it has found no grounds to proceed against Hughes, or whether it feels his actions in violation of the decree and plans to go to court, can't be learned by the Greene group, which lodged the complaint.

They are now talking of new steps to force Hughes' hand and bring about a complete cessation of his interest in the RKO theatre company or picture company. Hughes has indicated to Federal Court, which issued the decree that he will retain his picture interest and has trusted his theatre stock since the beginning of the year.

What action the Greene group will take, if any, is unknown, since it appears unable to find an acceptable course at the moment. They expressed hope this week, however, of losing Hughes' grip without (Continued on page 18)

## NEW 3D DIMENSION IN COAST TEST SHOWING

Hollywood, May 29. "Natural Vision," new third-dimension type film system, has been shown to press and industry figures here by President M. L. Gumburg, who reported that the system, under development for more than a year, is now practical for production. He added that one major film company and several indies evinced interest in making film with the process.

Gumburg said he had a complete script and adequate financing to make his initial film for pilot purposes. Viewers must wear polarized glasses to see the film. Favorable reaction was shown to color and black-and-white footage.

In shooting, two regulation cameras are set side by side in a patented blimp which can be installed on present dollies. Film negative runs simultaneously through each camera. Two machines are also needed for projection. It was admitted film could not be shown universally for some time since it requires four cameras in booths instead of current two. However, present plans call for roadshowing of initial film in sursateer houses, with extra projectors installed for the engagement.

It was also admitted that the entire program would have to be "Natural-Vision" subjects, since it's currently impractical to mix latter with regulation one-lensed films. After roadshowing, it could be shown regularly as one-strip subject by taking off one of two original negatives.

Gumburg's brother, Julian Gumburg, a doctor of ophthalmology, is vicep of firm. George Schaefer is distribution head of the company. (Continued on page 17)

## NO IN-BETWEENS ON PIC PRODUCT

Evidence is continually mounting that the film industry is taking its place alongside the legit field as a "business of hits." Pic product of the calibre which had been drawing moderate b.o. return in the past is now resulting in deficit operations, particularly in first-run locations.

Top exhibitors state that the conclusion is obvious: The public isn't buying mediocrity. There's the high-cost-of-living angle, which means the customers are more selective in spending their limited spare dollars, plus the attractiveness of television in comparison with so-so pix which mean an immediate cash outlay.

When the films are big, they're very big. Unquestioned example of this is Metro's "The Great Caruso" at Radio City Music Hall. First returns were stout and indicated a four-week run. Now the film, on the basis of a consistently hefty performance at the b.o., probably will hold for a fifth stanza, and possibly a sixth.

Drawing closer attention to the downbeat part of the scene is the fact that N. Y.'s Strand and Rivoli are shuttering temporarily and the Capitol is ditching stage shows. Also, the State is bringing in a re-issue, "Romeo and Juliet," today (Wed.), which is taken as an indication that strong new product is not available to the house.

There's been an absence of a steady run of strong pic at all four (Continued on page 20)

## U-I Adds 2 Rank Pix, Davis Says

Universal - International has added two J. Arthur Rank pix to its list of 10 Rank films slated for U. S. release this year. John Davis, Rank's top aide, said in N. Y. yesterday (Tues.). The additional pix are "Pool of London" and "The Dark Man."

Davis said American release of the eight remaining films on Rank's 20-feature program for 1951 was not set during the British industry topper's nine-day visit to New York, Toronto and Chicago. These ordinarily would be the pictures that Eagle Lion Classics would have handled if the company had not been absorbed by United Artists.

UA will continue to liquidate the Rank product which ELC had on hand when the UA-ELC deal was made. There has been some speculation on the possibility of UA handling some Rank product, particularly in view of the association of Robert S. Benjamin, Rank's U. S. prexy, with UA.

Rank and his wife sail for England tomorrow (Thurs.) on the Queen Mary. Davis also leaves tomorrow, hopping direct to London by plane.

## M-G Hires Dot Fields To Revise 'Roberta' Lyrics

Hollywood, May 29. Metro has brought Dorothy Fields from N. Y. to revise and modernize lyrics of "Roberta" (tunes to be used in "Lovely to Look At," studio remake of the Kern-Harbach musical, originally filmed in 1935 at RKO as Ginger Rogers-Fred Astaire-Irene Dunne starrer).

Pair of numbers from original legit score, "Clementine" and "You're Devastating," will be filmed for the first time, along with such standbys as "Smoke Gets in Your Eyes" and title-tune. Kathryn Grayson, Howard Keel, Red Skelton, Marge and Gower Champion, and Ann Miller will star when film hits cameras this summer as a Jack Cummings production, with Mervyn LeRoy directing.

## Film Rental Adjustments Indicated By Lichtman for Houses 'In Trouble'

### 20th Vs. TV

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Lichtman frankly admitted that the 20th plans were aimed at combatting competition from "other forms of amusement." Pix to be released are "David and Bathsheba," Technicolor spec: "People Will Talk," personal production of Darryl F. Zanuck, directed by Joe Mankiewicz, and "The Desert Fox," based on the best-selling biog of General Rommel.

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While asserting that exhibitors in small situations were suffering less from declining grosses than those with larger operations, Al Lichtman, 20th-Fox's distribution chief, said yesterday (Tues.) the company would give "sympathetic" attention to all theatres "in trouble." At a trade press conference in the homeoffice, Lichtman said the sales department would meet each situation as it found it, indicating that if a plea for a rental cut would help a distressed exhibitor and was found justified, company would not turn a deaf ear.

Lichtman said he had found that both first-runs and nabes in metropolitan areas were feeling the pinch more than houses in small towns, due to television and other outside causes. However, he said company's policy was to "keep the theatres open" and that the field forces had complete autonomy in siding toward that end. There are no set rules, he declared, but every sales rep will use his best judgment in helping exhibitors to survive.

Lichtman announced that 20th-Fox would hold its first national sales convention since 1948 in Los Angeles, June 12-15, with home-office execs, division and branch managers and advertising-publicity-exploitation reps in attendance. Study of current economic conditions, screening of top productions and laying of national promotion plans will highlight the sessions.

Yesterday's parleys were held primarily to introduce the new eastern and western sales chiefs, Edwin W. Aaron and Arthur Silverstone, respectively. It was announced at the session that Peter Myers, formerly 20th's Toronto branch manager, had been named Canadian district manager, replacing Silverstone. Philip Sherman, formerly with United Artists (Continued on page 18)

## Harvey Urges Increased Autonomy for Exchange Mgrs., Distrib Overhaul

San Francisco, May 29. More autonomy for exchange managers and a general overhauling and simplification of distribution practices are suggested by Rotus Harvey, Pacific Coast Conference of Independent Theatre Owners topper, in a report to the membership.

Harvey contends distribution costs are all out of proportion to income and complains that the distributors "have been adding more and more system, more and more executives, building New York City into a Tower of Babel which is taking more and more of the responsibilities from the local representatives who are in the position to do the best job for their companies."

Harvey questions why sales are not put back into the hands of the branch managers. "Why not let them approve contracts and, if they don't do a good job, get new boys?" he asks. "All any distribution company needs is a general sales manager, a few traveling assistant sales managers and good branch managers. Waste in distribution must go."

## PINE-THOMAS PACTED BY PAR FOR 8 IN 2 YEARS

Hollywood, May 29. Pine-Thomas inked a new two-year pact with Paramount for production of a minimum of eight pix. Becomes effective next year when present pact expires.

There's no decision yet as to whether the firm must make pix on the Paramount lot. Indie also signed new deal with John Payne to star in six pix in next three years. He's already made six for P-T. Under their old contract unit must still deliver four pictures, of which two, "Crosswind" and "Hong Kong," are already completed.



Hollywood, May 24.

Final blow was said to have come when the Loew's board recently approved stock option plans for Schary and five other M-G top-pers. Mayer was not on the list and reportedly was incensed at the exclusion.



# CHI IN HAZE OVER PRICE CUTS

## Wright, Ex-Govt. Prosecutor, Suggests Arbitration of Film Anti-Trust Suits

Arbitration of treble-damage suits resulting from past alleged antitrust law violations by major distributors is proposed by Robert L. Wright, former special assistant to the U. S. Attorney General, in an article which will appear mid-June in the *Arbitration Journal*, published by the American Arbitration Assn. Wright, who prosecuted the Government's antitrust case against the major companies, claims that if the distributors believe such suits will result in their paying more than just compensation for sustained injuries to an exhibitor, they should take the lead in establishing arbitration tribunals. An injured exhib. Wright asserts, could seek an appropriate damage award, instead of prosecuting a treble-damage suit, by submitting his complaint to arbitration.

Wright believes the expense and hazards of treble-damage litigation are so great that many injured exhibs would have a better chance of recovery in an arbitration proceeding than by litigation. This would be especially true, he writes, if the award could represent the amount of damage actually inflicted, perhaps with interest from the date of injury, instead of the mandatory figure provided by the Clayton Act.

In order to conform a damage-arbitration system to the purposes of the Act, it would be necessary to empower the arbitrator to award punitive damages where he found violation caused an injury. (Continued on page 23)

## Laundry Gives Free TV Plugs to Help Waning Biz of Mpls. Theatres

Minneapolis, May 29. In their "hour of distress" Majestic Cleaners & Laundry is trying to befriend and help out 35 local neighborhood theatres by plugging their attractions and the showhouse themselves over TV in its own show, hoping to bring back to the pic houses some of their lost business and "put them on their feet again."

It's not entirely unselfish as far as the benefactor is concerned. The Majestic outlets in every instance are in close proximity to the theatres in question and its own business suffers when the theatres have boxoffice troubles, as at present. Also, the idea of the TV show is to localize the outlets and associate their locations with the nearby theatres.

The KSTP-TV show in question, sponsored by Majestic, has Bill Diehl, St. Paul Pioneer Press-Dispatch film editor and critic, telling about Hollywood personalities and doings, commenting on various pictures and boosting the film industry and pix generally. It's a 15-minute stint every Sunday. Incidentally, Diehl is the first Twin City pic or dramatic critic to go on TV.

During his 15-minute shot, Diehl singles out every one of the 35 neighborhood theatres by name and tells televisioners what attractions they are playing on that particular Sunday. It's a great boost and plug for the houses and doesn't cost them a cent. TV apparently doesn't mind this boosting of a competing entertainment branch.

## WB to Release A&C's 'Jack and Beanstalk'

Hollywood, May 29. Cosman Productions, headed by Lou Costello, closed a deal with Warners for the release of "Jack and the Beanstalk," forthcoming musical fantasy costarring Abbott and Costello. Filming starts in July, with Alex Gottlieb producing and Jean Yarbrough directing.

Deal is in line with Warners' newly acquired interest in rounding up outside product for distribution. Company is also negotiating with Fidelity for the release of 10 productions.

## WB Screens Four

Warner Bros. tomorrow (Thurs.) will tee off its "Look Forward Showings" of four of its top pix at the Strand Theatre, N. Y. Exhibs of the Metropolitan area will see "Jim Thorpe—All American" and "A Streetcar Named Desire" at morning and afternoon showings. "Strangers on a Train" and "Captain Horatio Hornblower" will be screened Friday.

Screenings in other parts of the country will be held June 12-13.

## Warner Stresses No \$ Ceiling On New Pic Budgets

Hollywood, May 29. Warners is prepping an unusually heavy summer-shooting schedule, with plans to start 12 new films during this period. This slate, with pair just started, will give studio a total of 14 to keep workers occupied between now and fall.

Budgets of all forthcoming productions will be elastic, it is emphasized by Jack L. Warner. Production chief declared there will be no dollar limit on any idea which possesses reasonable surety of returning more than it costs.

Month of June will see at least four pictures starting, with teecoff late this week of William Cagney production, "Bugles in the Afternoon." Film will star Ray Milland and Roy Rowland will direct Technicolor film. Also on June slate are Bryan Foy's production of "The Tanks Are Coming," to star Steve Cochran, with Lew Seiler on the directing end; "The Gus Kahn Story," which Louis Edelman will produce as a Gordon MacRae-Doris Day costarrer; and "The Will Rogers Story," still to be cast. Robert Arthur is handling producer reins on latter.

Slate is pretty catholic in type, including comedies, musicals, westerns, melodramas and dramas. "Room for One More" is a romantic comedy starring Cary Grant and Betsy Drake, produced by Henry Blanke and directed by Norman Taurog; and "Where's Charley?" is a musical comedy pairing Ray Bolger and Allyn McLerie in picturization of Broadway hit in which both appeared. This will be directed by David Butler.

"The Crimson Pirate," Norma production starring Burt Lancaster, will be lensed in Britain. Louis Edelman will put two other productions before summer cameras, "The Big Trees" and "Springfield Rifle." William Jacobs has "Miss America" on his schedule; "Mara Maru" will be handled by David Weisbart, and William Cagney also has "A Lion Is in the Streets."

## Team Dailey, Prella In 'What Price?' Musical

Hollywood, May 29. Sol C. Siegel was assigned by 20th-Fox to produce a musical version of "What Price Glory?" originally filmed silently as a straight war drama by Fox Films in 1925. Dan Dailey will do the role originally played by Edmund Lowe, and Michelle Prelle will enact the part originated by Dolores Del Rio. The Sgt. Flagg role, originally played by Victor McLaglen, is still uncast.

Henry and Phoebe Ephron are doing the script, now called "Charmaine," with a U. S. Marine Corps background.

## U's 'H'wood Story' Preem

Chicago, May 29. Universal's "Hollywood Story" preems at the Chicago Theatre here Friday (1) following campaign in which stars of present, past and future prospects participated.

## ALLIED FAILS TO HALT-B.O. WAR

Chicago, May 29.

One of the most important questions facing Chicago exhibitors—namely, when and where does price-cutting stop—reportedly was left unanswered last week by Allied Theatres of Illinois, which met to find methods to choke off any further price reductions here.

No sooner had the conab broke up than two more indie theatres hacked tariffs, raising the total to seven houses offering current picts at slightly more cost than a package of cigarets. Latest theatres to trim are the Englewood and the Linden, asking 42c and 33c top, respectively. Englewood reportedly is booked by Allied prexy Jack Kirsch, which throws the price battle into even more of a quagmire. Neither of these theatres, however, is on a first sub-run policy, though three others, Balaban & Katz's Tower and Southtown, and the indie Jackson Park, are showing double features, first-run, for 33c maximum.

It's reported, meanwhile, that Allied's defection from the JP to B&K in the JP case is based on hopes that final settlement of the suit may also end the price war.

Going into the second week of price-peelings no theatre could report the new policy as being successful. Understood the JP theatre played to only 50 payees more than its regular weekly average during the first week, and also that B&K's houses are currently failing money-wise through the cuttings. Circuit spokesman said, however, that more attendees are on hand but the necessary profit decline hasn't been made up.

## General Spread

Although bulk of the houses currently lowering rates are located on the southside, some signs of a general spread is evidenced. This is the biggest worry to Allied, since the only antidote for the epidemic is a biz pickup—and that's far from indicative at the present, most exhibs feel. Even more pessimistic sources grant that much more of a spread would collapse Chi's nabe picture completely.

Meanwhile, City Tax Collector William Prendergast took passing (Continued on page 17)

## Downtown Detroit Biz Improves After Initial Transit Strike Snarls

Detroit, May 29.

This city, heretofore largely dependent on its municipally-owned streetcars and buses for transportation, is now in the sixth week of a strike that has tied up all public transportation except taxicabs. No end of the strike is in sight.

When the strike began, a poll of exhibs by VARIETY showed biz was down as much as 60% downtown and just a little below average at nabes.

Gradually downtown biz has pulled back to within 20% of normal. Nabes are still a little off, but that's due more to the opening of drive-ins than to the continuing transportation strike.

Downtown exhibs say that if a good picture is playing, people get to the theatre somehow—by private car, walking, etc.—in almost as great numbers as before the strike. If a weak pic is on the bill, it gets the nix as before.

That's the overall picture of the situation, but here's one of the refinements: A couple of weeks ago, the Fox presented Josephine Baker onstage. Strike-and-all, the theatre grossed a terrific \$60,000. This week, Eddy Arnold is on the same stage and the estimate looks like \$23,000.

Fox manager David M. Idzal explained the difference like this: "Miss Baker appealed to the (horseless) carriage trade; Arnold appeals to the streetcar brigade. The Baker fans could and did bring four or five friends with them; the (Continued on page 23)

## SWG Overwhelmingly Votes to Ratify New Contract With Majors, Indies

Hollywood, May 29.

## Granet Guides 'Kind'

Hollywood, May 29.

Bert Granet will produce Columbia's "The Marrying Kind," originally assigned to S. Sylvan Simon, who died suddenly while working on the production.

Picture, based on Garson Kanin's script, will star Judy Holliday, with George Cukor as director, the same team that functioned in "Born Yesterday."

## Yates Yields On Tele But Rogers Looks Elsewhere

Hollywood, May 29.

Although Republic has yielded in its "no television" stand, Roy Rogers, whose pact at the valley lot ended Sunday (27), may not return to the Herbert J. Yates stable.

It was learned over weekend that Yates had relented to the point where he okayed television for Rogers "with restrictions," but it's also known that the cowboy star and his agent are huddling with other parties and haven't talked to Republic for weeks.

It's been quite a hassle between Rep and Rogers over the tele clause, with cowpoke insisting he get tele rights in any new pact. A few months ago, Yates told him emphatically he couldn't do video. Star feels that if Republic takes that attitude, he can do better elsewhere.

Negotiations are now in the "crucial" stage, but a break is expected this week.

Rogers two weeks ago committed himself to making videoteaters this fall. He also hoped he could continue sagebrushers for theatres via new Republic deal. Although some studios such as Metro (in case of Red Skelton) and UI (in case of Abbott & Costello, Donald O'Connor) have okayed television clauses, Republic has yet to do so. Since Gene Autry began making telepix as well as standard westerns for Columbia release last fall, Rogers has been mapping a similar program.

## 2-for-1, 'A' Duals Make Mpls. Bow as B.O. Hypo

Minneapolis, May 29.

Two-for-ones have made their appearance here, along with twin billing of "A" pictures, for the first time in local exhibition as local independent neighborhood and suburban theatresowners desperately try to revive the boxoffice.

Princess and Metro, two indie nabe houses under the same ownership, used large newspaper display ads as "coupons" to admit "two for one" on "three big days," Thursday, Monday and Tuesday. Ad instructed public to bring "coupon" along, buy one ticket at regular admission and receive second ticket free upon payment of Federal tax. In the ads the theatres were described as having "prices that are friendly to the family budget."

With impetus given to the movement by the action of the St. Louis Park, one of the finest and hitherto most successful of all the local neighborhood and suburban theatres and located in a well-to-do neighborhood, the swing to double featuring of "A" pictures is gaining momentum in this previously single-feature stronghold.

In order to adopt the double-feature policy, drop its admission from 60c to 44c and buy pictures for less money, the St. Louis Park gave up its 35-day availability, dropped its fight for a 28-day slot

Members of the Screen Writers Guild voted overwhelmingly Monday night (28) to ratify new basic writing contracts with both the major studios and the Independent Motion Picture Producers Assn.

Regarding the majors' pact, it was explained, the Guild was forced to rescind its working rules after vigorous opposition by the producers on claim that rules were at variance with provisions of the basic contract. SWG prexy Karl Tunberg explained the necessity of rescinding working rules to permit the contract to go into effect. Valentine Davies, chairman of the indies' negotiating committee, explained that although the indies did not agree to the added writer payment when theatrical films went into video release, they did give written recognition to negotiate payment of such fees if either the Screen Actors Guild or Screen Directors Guild made an added payment agreement with any producer of the group.

Membership voted to continue the present 1% dues rate which would otherwise have expired July 1. Membership voted 268-19 in favor of rescinding the bylaw prohibiting tradepaper advertising by the writers. Guild board will work out a code of fair practices for such advertising which will be submitted to the membership. Once the code is approved members will be able to advertise in the trade-papers.

Possibility of working out a code of fair practices between the guild and the trade-papers was initiated by DAILY VARIETY, which has an antitrust suit pending against the SWG because of latter's bylaw forbidding members to advertise in trade-papers.

## Screen Actors Guild OK On N.Y. Council's Demands For Actors in Vidfilms

Annual membership meeting of the N. Y. branch of Screen Actors Guild on Friday (25) okayed recommendations of the N. Y. advisory council for contract demands of actors in vidpix.

Recommended bargaining demands are minimum for day-players, \$100 per eight-hour day; weekly freelance minimum, \$375 per week; film spot commercials, defined as being 2½ minutes or less, would get additional payment for each re-use; additional payment for each re-use of entertainment films for TV will also be sought; re-use of vidpic commercials will be limited to one year after the first use, which must be within six months of the original shooting.

Kenneth Thomson, SAG television administrator, lashed out at Television Authority, which is contesting SAG's jurisdiction at six film studios which make TV and other films. "TVA said they wanted no film jurisdiction except on TV," Thomson said, "yet they are actively contesting to secure control of all film made by the six companies." TVA position is that it was the National Labor Relations Board which required studios to vote as a unit, regardless of whether the studio turns out film for TV, theatrical exhibition or a combination of both.

## Par Slates 2 More Hope Starrers for '51

Hollywood, May 29.

Paramount has lined up two successive Bob Hope starrers for summer and fall production, starting about July 15 with "Son of Paleface," a sequel to his earlier picture, "Paleface." Robert Welch will produce, with Roy Rogers and Jane Russell costarring.

Slated for a September start is "Military Police," comedy scripted by Hal Kantor and Jack Scher for production by Harry Tugend.



# L.A. Sluggish; 'Riviera' Standout, Sturdy \$50,000, 'Divide' Mild 26G, 'Danger' Fairish 18G, 'Katie' \$18,500

Los Angeles, May 29

There is only one bright spot among the new bills this frame, with holdover pix on strong downbeat. Topping the city is "On Riviera," which is pushing to nifty \$50,000 in five theatres, best for this Chinese unit in months. "Along Great Divide" is mild \$26,000 or near in three houses while "Appointment With Danger" is fair \$18,000 in two spots.

"Katie Did It" and "Fat Man" is only \$18,500 in five locations. However, "Up in Arms" "Got Me Covered" reissue combo, is rated okay \$19,000 or close in two sites. "Of Men and Music," showcasing at upped scale, is slow \$3,000 at Fine Arts.

## Estimates for This Week

Los Angeles, Chinese Uptown, Loyola, Wilshire (FWC) (2,097; 2,048; 1,719; 1,248; 70-\$1.10)—"On Riviera" (20th). Nifty \$50,000. Last week, "Fighting Coast Guard" (Rep) and "Million Dollar Pursuit" (Rep), sad \$16,500.

Hollywood, Downtown, Wilshire (WB) (2,756; 1,757; 2,344; 70-\$1.10)—"Along Great Divide" (WB). Mild \$26,000. Last week, "Goodbye, My Fancy" (WB) (2d wk), \$18,500.

Loew's State, Egyptian (UA) (2,404; 1,538; 70-\$1.10)—"Go For Broke" (M-G) and "King Bullwhip" (Indie) (Loew's only) (3d wk—6 days Loew's; 5 days Egyptian). Light \$12,000. Last week, oke \$20,600.

Hillstreet, Pantages (RKO) (2,890; 2,812; 60-\$1)—"Up in Arms" (RKO) and "Got Me Covered" (RKO) (reissues). Okay \$19,000. Last week, "Forbidden Past" (RKO) and "Smuggler's Gold" (Col) (2d wk—4 days), \$12,400.

Los Angeles, Hollywood Paramounts (F&M) (3,398; 1,430; 60)—"Appointment With Danger" (Par) and "Stop That Cab" (Lip) (L.A. only). Fair \$18,000. Last week, "Lemon Drop Kid" (Par) and "Pier 23" (Lip) (L.A. only) (2d wk), \$13,900.

United Artists, Rita, Vogue, Studio City, Culver (UA-FWC) (2,100; 1,370; 885; 880; 1,145; 70-\$1.10)—"Katie Did It" (U) and "Fat Man" (U). Fairish \$18,500. Last week, "Smuggler's Island" (U) and "Heart of Rockies" (Rep) (8 days), slim \$14,500.

Four Star (UA) (800; 70-80)—"Angelo" (Indie) (2d wk). Slow \$2,000. Last week, nice \$3,200. Fine Arts (FWC) (677; \$1-\$1.80)—"Of Men and Music" (20th). NSG \$3,000. Last week, "Cyrano" (UA) (20th wk—8 days), nifty \$2,000. Beverly Canon (ABC) (520-\$1)—"Kon-Tiki" (RKO) (5th wk). Off to \$2,500. Last week, near \$3,000.

## Mpls. B.O. Still Uneven 'Riviera' Okay \$13,000, 'Broke' Bangup \$8,500

The sad tune doesn't change much here, but several new bills are doing surprisingly well, pushing up in solid fashion. Praise is going to "On the Riviera" but it is barely okay at Radio City. Best newcomers are "Go For Broke," "Goodbye, My Fancy" and "Kon-Tiki."

## Estimates for This Week

Century (Par) (1,600; 50-76)—"Molly" (Par) split week with "Man Cheated Himself" (UA). Bad \$2,000. Last week, "Painted Hills" (M-G), \$2,800.

Gopher (Berger) (1,000; 50-76)—"Samson and Delilah" (Par) (4th wk). Light \$2,500 for pop-price run. Last week, \$3,000.

Lyric (Par) (1,000; 50-76)—"Go For Broke" (M-G). Lots of kind words for this one and it is great at \$8,500. Last week, "Appointment With Danger" (Par) (2d wk), \$4,000.

Radio City (Par) (4,000; 50-76)—"On Riviera" (20th). Crix and patrons acclaim this as one of Kaye's best. Just okay at \$13,000. Last week, "Half Angel" (20th), \$8,500.

RKO-Orpheum (RKO) (2,800; 40-76)—"Santa Fe" (Col). Lean \$5,000. Last week, "Brave Bulls" (Col), \$6,000.

State (Par) (2,300; 50-76)—"Goodbye, My Fancy" (WB). Okay \$6,500. Last week, "Groom Wore Spurs" (U), \$5,000.

World (Mann) (400; 50-85)—"Kon-Tiki" (RKO). Smash \$4,000. Last week, "Manson" (Indie) (3d wk), okay \$3,200.

## Broadway Grosses

Estimated Total Gross  
This week \$545,800  
(Based on 20 theatres.)  
Last year \$530,000  
(Based on 17 theatres.)

## 'Caruso' Great \$20,000 in Prov.

Providence, May 29.

"Great Caruso" is really great at Loew's State this week and is giving the house one of biggest grosses in months. Other stands are just marking time.

## Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Smuggler's Island" (U) and "Sin Esther Waters" (Indie). Fairish \$8,500. Last week, "Tokyo File" (RKO) and "Loves Dr. Goebbels" (Indie), \$9,000.

Majestic (Fay) (2,200; 44-65)—"Rawhide" (20th) and "Danger Zone" (Lip). Very weak \$6,000. Last week, "Follow Sun" (20th) and "According to Mrs. Hoyle" (Mono), nice \$14,000.

Metropolitan (Snider) (3,100; 44-65)—"Confessions of Model" (Indie) and "Secrets of Sinner" (Indie) (reissues). Meek \$4,000. Last week, "Thief of Baghdad" (UA) and "Kipling's Jungle Book" (UA) (reissues), \$4,500.

State (Loew) (3,200; 44-65)—"Great Caruso" (M-G). Playing to hefty \$20,000. Last week, "Second Woman" (UA) and "Inside Straight" (M-G), so-so \$8,000 in 6 days.

Strand (Silverman) (2,200; 44-65)—"Last Outpost" (Par) and "Molly" (Par). Opened Monday (28). Last week, "Appointment With Danger" (Par), \$3,600.

## 'Caruso' Wham \$13,000, Port, 'Riviera' Big 17G

Portland, Ore., May 29.

First-run houses were loaded last week with action pictures. This week, two top musicals are playing three see spots. "Great Caruso" at United Artists is stand-out with wham total. "On Riviera" at Oriental and Paramount looks great. "Smuggler's Island" also is fancy at Broadway.

## Estimates for This Week

Broadway (Parker) (1,890; 65-90)—"Smuggler's Island" (U) and "Fat Man" (U). Fancy \$11,000 or close. Last week, "Fighting Coast Guard" (Rep) and "Cuban Fireball" (Rep), \$5,000.

Guild (Parker) (400; 65-90)—"Happiest Days of Life" (Indie) (2d wk). Good \$2,000. Last week, \$2,500.

Mayfair (Parker) (1,500; 65-90)—"Goodbye, My Fancy" (WB) (m.o.). Mild \$3,000. Last week, "Get It Wholesale" (20th) and "Man" (Continued on page 22)

## 'Caruso' Wow \$17,000 Despite Det. Strike; 'Angel'-Arnold Dull 25G

Detroit, May 29.

"Great Caruso" is shaping tremendous \$17,000 at the Adams despite the transportation strike, now in its sixth week. On the other hand, the walkout is having a bad effect at the Fox where Eddy Arnold onstage is helping "Half Angel" only slightly, with slow week in sight. "Fighting Coast Guard" looks lowest session in months at the Michigan. "The Thing" is holding up well at Palms in second round. "Smuggler's Island" at the Madison and "Brave Bulls" at the United Artists are way off usual pace.

## Estimates for This Week

Fox (Fox-Detroit) (5,000; 70-95)—"Half Angel" (20th) plus Eddy Arnold onstage. Slow \$25,000. Last week, "Rawhide" (20th) and "Pier 23" (Lip) (2d wk), \$17,000. Michigan (United Detroit) (4,000;

## 'FABIOLA' FAST \$9,000, BALTO; 'CARGO' FAT 6G

Baltimore, May 29.

Trade generally is unexciting here this week with "Great Caruso," providing the notable exception as it starts a third round at Loew's Century after a better than anticipated second week. Also above average is "Fabiola" in after a strong bally at Keith's. Others on downtown list are mainly so-so.

## Estimates for This Week

Century (Loew's-UA) (3,000; 20-70)—"Caruso" (M-G) (2d wk). Starting third round tomorrow (Wed.). Big \$12,000 in second frame follows booming \$15,800 getaway.

Hippodrome (Rappaport) (2,240; 20-80)—"When Redskins Rode" (Col) plus hillbilly stageshow. Nice \$13,000. Last week, "Blue Blood" (Mono) with Ames Bros. and Eileen Barton, modest \$11,200.

Keith's (Schanberger) (2,460; 20-70)—"Fabiola" (UA). Strongly sold. Shapes smash \$9,000. Last week, "Smuggler's Island" (U), \$5,600. Mayfair (Hicks) (960; 20-70)—"Santa Fe" (Col). Oke \$6,000. Last week, "Follow Sun" (20th) (2d wk), \$4,100.

New (Mechanic) (1,800; 20-70)—"Half Angel" (20th) (2d wk). Maintaining oke pace at \$5,500 after \$8,800 opener.

Stanley (WB) (3,280; 25-75)—"Goodbye, My Fancy" (WB). Starting Wednesday (30). Current week, with "Virginia City" (WB) (reissue) was blah \$5,000.

Town (Rappaport) (1,500; 35-70)—"Sealed Cargo" (RKO). Okay \$6,000. Last week, "I Was American Spy" (Mono), \$6,800.

## 'Redhead'-Josie Pitt Ace, \$29,000

Pittsburgh, May 29.

The Josephine Baker engagement at Stanley looms as something of a disappointment. The Stanley figured on a smash session but the WB deluxer will be lucky to break even on her eight-day stay, paired with "Cowboy and the Redhead." Nothing else doing much either. "Santa Fe" will get by at Harris after the desolate three-day stand of "Brave Bulls." At the Warner, "The Thing" has been doing nicely following its moveover from the Stanley.

## Estimates for This Week

Fulton (Shea) (1,700; 50-85)—"Rawhide" (20th) (2d wk—4 days). In abbreviated stanza looks mild \$3,500. Last week, \$7,500, best here in some time.

Harris (Harris) (2,200; 50-85)—"Santa Fe" (Col). This western was to have opened Decoration Day but was pushed in when "Brave Bulls" (Col) died. Nice \$8,000 after "Bulls" got \$1,500 in 3 days. Last week, "Half an Angel" (20th) \$4,500.

Penn (Loew's) (3,300; 50-85)—"Last Outpost" (Par). Fairly good \$11,000. Last week, "Lemon Drop Kid" (Par), \$10,000.

Stanley (WB) (3,800; 60-\$1.10)—"Redhead and Cowboy" (Par) and Josephine Baker onstage. First flesh for this house in five months and figured as a hot item in view of smash biz she has been doing elsewhere. However, the fine \$29,000 in 8 days will be disappointing. Last week "The Thing" (RKO) good \$12,000.

Warner (WB) (2,600; 50-85)—"The Thing" (RKO) (m.o.). In 8 days shapes neat \$4,500. Last week, "The Scarf" (UA), yanked after 5 days with \$2,000.

70-95)—"Fighting Coast Guard" (Rep) and "Million Dollar Pursuit" (Rep). Lowest biz in months at \$10,000. Last week, "Goodbye, My Fancy" (WB) and "Footlight Varieties" (RKO), \$12,000.

Palms (UD) (2,900; 70-95)—"The Thing" (RKO) (2d wk). Steady \$11,000. Last week, big \$16,000.

Madison (UD) (1,800; 70-95)—"Smuggler's Island" (U) and "Roaring City" (Mono). Slim \$8,000. Last week, "Giri's Under 21" (Col) and "Girls of Road" (Col) (reissues), \$5,000.

United Artists (UA) (1,900; 70-95)—"Brave Bulls" (Col) and "China Corsair" (Col). Thin \$7,000. Last week, "Soldiers Three" (M-G) and "Painted Hills" (M-G), \$8,300.

Adam (Halaban) (1,700; 70-95)—"Caruso" (M-G). Terrific \$17,000. Last week, "Up in Arms" (RKO) and "Got Me Covered" (RKO) (2d wk), \$6,500.

## 'Broke' Brisk \$13,000, Tops Cmcy; 'Brat' Fairish 7G, 'Guard' \$5,500

Cincinnati, May 29.

## Key City Grosses

Estimated Total Gross  
This week \$2,279,000  
(Based on 25 cities, 210 theatres, chiefly first runs, including N. Y.)  
Total Gross Same Week  
Last year \$2,214,000  
(Based on 23 cities, and 202 theatres)

## 'Riviera' Nice 16G In Laggard Buff.

Buffalo, May 29.

First-runs here this round are holding a steady gait with few outstanding grossers. Best bet is "On Riviera," nice at the Buffalo. Louis Jordan band and revue is on disappointing side with "Man From Planet X" at Paramount. "Goodbye, My Fancy" is only fair at Center.

## Estimates for This Week

Buffalo (Loew's) (3,500; 40-70)—"On Riviera" (20th). Nice \$16,000 or over. Last week, "Great Caruso" (M-G) (2d wk), \$11,000.

Paramount (Par) (3,000; 40-70)—"Man From Planet X" (UA) and Louis Jordan orch onstage. NSH \$15,000. Last week, "Last Outpost" (Par) and "Lion Hunters" (Mono) (8 days), oke \$12,000.

Center (Par) (2,100; 40-70)—"Goodbye, My Fancy" (WB). Fair \$9,000. Last week, "Follow Sun" (20th) (2d wk), \$5,000.

Lafayette (Basil) (3,000; 40-70)—"Air Cadet" (U) and "Katie Did It" (U). Lean \$8,500. Last week, "Brave Bulls" (Col) and "Fury of Congo" (Col), \$5,500.

Century (20th Cent.) (3,000; 40-70)—"Star Spangled Rhythm" (Par) and "Miracle Morgan's Creek" (Par) (reissues). Oke \$8,000. Last week, "Fighting Coast Guard" (Rep) and "Million Dollar Pursuit" (Rep), \$7,000.

## 'FBI' Stalwart \$23,000, Denver; 'Broke' Big 10G

Denver, May 29.

"Communist For FBI" is pacing the city here this session with smash total in three theatres. "Go For Broke" looms big at Broadway but "Goodbye, My Fancy" is very disappointing with this totals in two houses. Fine weather over weekend lured thousands outdoors and took heavy boxoffice toll.

## Estimates for This Week

Aladdin (Fox) (1,400; 40-80)—"Communist for FBI" (WB) and "Blondie Takes Vacation" (Col), day-date with Tabor, Webber. Big \$9,000. Last week, "Smuggler's Island" (U) and "Pier 23" (Lip), \$7,000.

Broadway (Wolfberg) (1,500; 40-80)—"Go For Broke" (M-G). Fine \$10,000. Last week, "Forbidden Past" (RKO) (3d wk), \$6,000.

Denham (Cockrill) (1,750; 40-80)—"Appointment with Danger" (Par) (2d wk) and "Quebec" (Par). Down to \$7,500, fair. Last week, \$9,000.

Denver (Fox) (2,525; 40-80)—"Goodbye, My Fancy" (WB) and "According Mrs. Hoyle" (Mono), day-date with Esquire. Thin \$8,000. Last week, "Get It Wholesale" (20th) and "Smuggler's Gold" (Col), \$16,000.

Esquire (Fox) (742; 40-80)—"Goodbye, My Fancy" (WB) and "According Mrs. Hoyle" (Mono), also Denver. Poor \$1,200. Last week, "Get It Wholesale" (20th) and "Smuggler's Gold" (Col), \$3,000.

Orpheum (RKO) (2,600; 40-80)—"3 Guys Named Mike" (M-G). Fair \$11,000. Last week, "Father's Little Dividend" (M-G) and "Painted Hills" (M-G) (3d wk), \$6,500.

Paramount (Fox) (2,200; 40-80)—"In Navy Now" (20th) and "Roaring City" (Lip). Big \$11,000. Last week, "Queen for Day" (UA), poor \$1,000 in 4 days; "Al Jennings Oklahoma" (Col) and "Operation X" (Col), big \$5,000 in 3 days.

Tabor (Fox) (1,967; 40-80)—"Communist for FBI" (WB) and "Blondie Takes Vacation" (Col), also Aladdin, Webber. Big \$9,500. (Continued on page 22)

"Go For Broke," in brisk stride at the Albee, is the standout here this week. Overall biz is moderate but an improvement over last week. Other new bills include "Dear Brat," fairish at Capitol; "Fighting Coast Guard," normal at Grand; and "Quebec," tame at Keith's.

## Estimates for This Week

Albee (RKO) (3,100; 55-75)—"Go For Broke" (M-G). Good \$13,000. Last week, "Soldiers Three" (M-G), \$8,500.

Capitol (Mid-States) (2,000; 55-75)—"Dear Brat" (Par). Fairish \$7,000. Last week, "Katie Did It" (U), \$6,500.

Grand (RKO) (1,400; 55-75)—"Fighting Coast Guard" (Rep). So-so \$5,500. Last week, "Scar" (UA), \$4,200 in 5 days.

Keith's (Mid-States) (1,542; 55-75)—"Quebec" (Par). Tame \$5,000. Last week, "Fat Man" (U), \$4,500.

Lyric (RKO) (1,500; 55-75)—"Operation X" (Col) and "Fury of Congo" (Col) split with "Fighting Rackets" (Indie) and "Criminals of Underworld" (Indie) (reissues). Slow \$4,000. Last week, "Beast 5 Fingers" (WB) and "Walking Dead" (WB) (reissues) split with "Oh, Susanna" (Rep) and "Surrendered" (Rep), about same.

Palace (RKO) (2,600; 55-75)—"Brave Bulls" (Col), 4 days, plus "Man's Castle" (Col) and "Too Many Husbands" (Col) (reissues). Light \$7,500. Last week, "Goodbye, My Fancy" (WB), \$8,500.

St. Louis, May 29.

A surge of cool weather over the past weekend plus an influx of out-of-towners for Memorial Day is boosting trade here this session. Of new films, "Go For Broke" looms sock at Loew's. Crix lauded "On Riviera," and it will turn in a neat total at the Missouri. "Fighting Coast Guard" is rated only so-so at the vast Fox.

## Estimates for This Week

Ambassador (F&M) (3,000; 60-75)—"In Navy Now" (20th) (m.o.) and "Follow the Sun" (20th). Okay \$9,000. Last week, "Rawhide" (20th) and "The Thing" (RKO), \$8,000.

Fox (F&M) (5,000; 60-75)—"Fighting Coast Guard" (Rep) and "Circle Danger" (UA). So-so \$12,000. Last week, "Kansas Raiders" (U) and "Air Cadet" (U), \$10,000.

Loew's (Loew) (3,172; 50-75)—"Go For Broke" (M-G) and "Home Town Story" (UA). Sock \$18,000. Last week, "Mr. Imperium" (M-G), \$12,000.

Missouri (F&M) (3,500; 60-75)—"On Riviera" (20th) and "Rhythm Inn" (Mono). Nice \$13,000. Last week, "In Navy Now" (20th) and "14 Hours" (20th), \$4,500.

Pageant (St. Louis Amus. Co.) (1,000; 50-90)—"Lakota" (Ind) (2d wk). Down to \$5,500 after great \$8,000 initial stanza.

St. Louis, May 29.

New entries at all deluxers is helping here this week, but not as much as hoped for. "Lullaby of Broadway" at Loew's is pacing newcomers with smash total. "Quebec" at Capitol looms good via local interest.

## Estimates for This Week

Palace (C.T.) (2,625; 34-60)—"In Navy Now" (20th). Okay \$10,000. Last week, "Mating Season" (Par), \$11,000.

Capitol (C.T.) (2,412; 34-60)—"Quebec" (Par). Good \$10,500. Last week, "Climb Highest Mountain" (20th), \$8,000.

Princess (C.T.) (2,131; 34-60)—"Redhead and Cowboy" (Par). Nice \$9,000. Last week, "Soldiers Three" (M-G), \$9,000.

Loew's (C.T.) (2,855; 40-65)—"Lullaby of Broadway" (WB). Sock \$23,000. Last week, "Payment on Demand" (RKO), \$18,000.

Imperial (C.T.) (1,839; 34-60)—"Sugarfoot" (WB) and "First Romance" (WB). Oke \$8,000. Last week, "Nick Cain" (20th) and "Hunt Man Down" (20th), okay \$9,000.

Orpheum (C.T.) (1,848; 34-60)—"Man from Planet X" (UA) and "Hunt Man Down" (UA). Trim \$6,000. Last week, "Mister Universe" (Col) and "Forced Landing" (Col), \$5,500.

Montreal, May 29.

New entries at all deluxers is helping here this week, but not as much as hoped for. "Lullaby of Broadway" at Loew's is pacing newcomers with smash total. "Quebec" at Capitol looms good via local interest.

## Estimates for This Week

Palace (C.T.) (2,625; 34-60)—"In Navy Now" (20th). Okay \$10,000. Last week, "Mating Season" (Par), \$11,000.

Capitol (C.T.) (2,412; 34-60)—"Quebec" (Par). Good \$10,500. Last week, "Climb Highest Mountain" (20th), \$8,000.

Princess (C.T.) (2,131; 34-60)—"Redhead and Cowboy" (Par). Nice \$9,000. Last week, "Soldiers Three" (M-G), \$9,000.

Loew's (C.T.) (2,855; 40-65)—"Lullaby of Broadway" (WB). Sock \$23,000. Last week, "Payment on Demand" (RKO), \$18,000.

Imperial (C.T.) (1,839; 34-60)—"Sugarfoot" (WB) and "First Romance" (WB). Oke \$8,000. Last week, "Nick Cain" (20th) and "Hunt Man Down" (20th), okay \$9,000.

Orpheum (C.T.) (1,848; 34-60)—"Man from Planet X" (UA) and "Hunt Man Down" (UA). Trim \$6,000. Last week, "Mister Universe" (Col) and "Forced Landing" (Col), \$5,500.



# Chi Drops to New Low, New Films NSH But 'Bullfighter' Hep \$13,000; 'Danger' OK 11G, 'Caruso' 32G, 4th

Chicago, May 29.

Loop first-run biz is sliding down to a new low this week, with only a couple of holdovers getting good returns. New entries are running crisp to poor. Best bet is United Artists with "Bullfighter and Lady" with \$13,000. State-Lake, with "Appointment With Danger" and "My Outlaw Brother," is passable \$11,000.

"Great Caruso" and vaude show continues to pace town with great \$32,000 in fourth week at Oriental. Chicago, with "Lemon Drop Kid" and vaude, looms puny \$20,000 or less in second lap. "Smuggler's Island" is so-so \$9,000 in second round at Grand. Second week of "Rawhide" is firm \$15,000 at Woods. World, with "Of Men and Music," is below expectations with only \$3,800 or less for second week.

## Estimates for This Week

Chicago (B&K) (3,900; 98)—"Lemon Drop Kid" (Par) and all vaude (2d wk). Drab \$20,000 or under. Last week, \$28,000.

Grand (RKO) (1,200; 55-98)—"Smuggler's Island" (U) (2d wk). Light \$9,000. Last week, \$11,000. Oriental (Indie) (3,400; 98)—"Great Caruso" (M-G) and all vaude show (4th wk). Smash \$32,000. Last week, \$33,000.

Palace (RKO) (2,500; 55-98)—"Beast With Five Fingers" (WB) and "Walking Dead" (WB) (reissues). Nice \$11,000. Last week, "Man of Forest" (Par) and "To Last Man" (Par) (reissues), \$4,500 for 4 days.

Roosevelt (B&K) (1,500; 55-98)—"Santa Fe" (Col) and "Kill Umpire" (Col) (2d wk). Mild \$8,500. Last week, \$13,000.

State-Lake (B&K) (2,700; 55-98)—"Appointment With Danger" (Par) and "Outlaw Brother" (UA). Passable \$11,000. Last week, "Forbidden Past" (RKO) and "Sword Monte Cristo" (20th) (2d wk), \$10,000.

United Artists (K&K) (1,700; 55-98)—"Bullfighter and Lady" (Rep) and "Belle Le Grand" (Rep). Nice \$13,000. Last week, "Man From Planet X" (UA) and "Try and Get Me" (UA) (2d wk), \$11,000.

Woods (Essex) (1,073; 98)—"Rawhide" (20th) (2d wk). Bright \$15,000. Last week, \$21,000. World (Indie) (587; 80)—"Men and Music" (20th) (2d wk). Mere \$3,800. Last week, \$4,300.

Ziegfeld (Lopert) (434; 98)—"Tales of Hoffmann" (Indie) (6th wk). Tidy \$4,900. Last week, \$5,500.

## Vaude Lifts 'Straight'

Hefty \$14,000 in K.C.;  
'Angel' Tall at 14½G

Kansas City, May 29.

Vaude at the Midland for the first time in six years holds principal interest here this week. Patti Page and Clyde McCoy heads the layout with "Inside Straight." Looks hefty on 4-day run. Of straight films, "Half Angel" in three Fox Midwest houses looms over average. "Last Outpost" at Paramount is fair. Weather turned pleasant after recent rains but was no particular help to trade.

## Estimates for This Week

Esquire (Fox Midwest) (820; 45-65)—"Korea Patrol" (UA) and "Congolaise" (UA). Fair \$2,500. Last week, "Coast Guard" (Col) and "His Girl Friday" (Col) (reissues), \$2,000.

Kimo (Dickinson) (550; 60-85)—"Gigi" (Indie). Returns house to foreign films with good \$2,000. Last week, "Trio" (Par) (3d wk), oke \$1,800.

Midland (Loew's) (3,500; 60-90)—"Inside Straight" (M-G) with Patti Page and Clyde McCoy on stage. First vaude here in many years. Opened Friday and plays four days at increased prices, hefty \$14,000. Last week, "Great Caruso" (M-G) (2d wk) stayed 8 days to get pleasing \$12,000, at regular scale.

Missouri (RKO) (2,650; 50-75)—"Along Great Divide" (WB) and "Second Face" (UA). Average \$8,000. Last week, "Up in Arms" (RKO) and "Got Me Covered" (RKO) (reissues), improved over recent weeks, \$8,500.

Paramount (Tri-States) (1,900; 50-60)—"Last Outpost" (Par). Fair \$7,500. Last week, "Communist for FBI" (WB), \$7,500.

Over - Updown - Fairway (Fox Midwest) (2,100; 2,043; 700; 50-75)—"Half Angel" (20th) and "Lucky Nick Cain" (20th). Bettering average at \$14,500. Last week, "Groom Wore Spurs" (U), \$11,000 in 6 days.

## Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

# Hope Sockeroo \$16,000, Cleve.

Cleveland, May 29.

"Lemon Drop Kid" is landing a juicy gross for the State, hitting one of the best weeks a Bob Hope comedy has registered in his hometown in several seasons. Another unusually strong entrant is Allen's "On the Riviera." "Apache Drums" at Palace is only modest.

## Estimates for This Week

Allen (Warner) (3,000; 55-80)—"On Riviera" (20th). Robust \$15,000. Last week, "Half Angel" (20th), \$9,000.

Esquire (Community) (704; 55-80)—"Get It Wholesale" (20th) (5th wk). Light \$1,000 in 3 days after \$2,000 last week.

Hipp (Warners) (3,700; 55-80)—"Along Great Divide" (WB). Slow \$11,500. Last week, "Goodbye, My Fancy" (WB), \$10,000.

Lower Mall (Community) (585; 55-80)—"Of Men and Music" (20th). Okay \$3,500. Last week, "Seven Days to Noon" (Indie) (3d wk), \$2,500 in 3 days.

Palace (RKO) (3,300; 55-80)—"Apache Drums" (U). Modest \$10,000. Last week, "Smuggler's Island" (U), \$9,000.

Ohio (Loew's) (1,305; 55-80)—"Molly" (Par) and "Quebec" (Par). Terrible \$2,500 in 4 days and yanked. Last week, "Samson and Delilah" (Par) (m.o.), good \$4,000 in 5 days.

State (Loew's) (3,450; 55-80)—"Lemon Drop Kid" (Par). Socko \$16,000 or near with holdover likely. Last week, "Great Caruso" (M-G) (2d wk), strong \$11,500 in 5 days.

Stillman (Loew's) (2,700; 55-80)—"Great Caruso" (M-G) (m.o.). Sock \$8,500 on third downtown lap. Last week, "Soldiers Three" (M-G), fair \$4,500 in five days.

# 'Fancy' Torrid \$12,000, Toronto; 'Rawhide' 10G

Toronto, May 29.

With warm weather plus opening of the Woodbine track and product holdovers, biz is light here currently. "Goodbye, My Fancy" is shaping up as top grosser with "Rawhide" satisfactory. Of the holdovers, "Lemon Drop Kid" and "Great Caruso" are neat on second stanzas.

## Estimates for This Week

Downtown, Glendale, Mayfair, Scarborough, State (Taylor) (1,059; 955; 470; 998; 694; 35-60)—"Tarzan's Peril" (RKO) and "Gasoline Alley" (Col). Light \$12,000. Last week, "Nick Cain" (20th) and "Navy Bound" (Mono), \$11,000.

Eglinton, Victoria (FP) (1,180; 1,140; 40-80)—"Last Outpost" (Par). Fair \$9,000. Last week, "Cover Girl" (Col) and "Theodora Goes Wild" (Col) (reissues), \$7,000.

Imperial (FP) (3,373; 40-80)—"Lemon Drop Kid" (Par) (2d wk). Nice \$13,000. Last week, \$16,500.

Loew's (Loew) (2,743; 40-70)—"Great Caruso" (M-G) (2d wk). Big \$12,000. Last week, \$17,000.

Northern, University (FP) (959; 1,558; 40-80)—"Goodbye, My Fancy" (WB). Sock \$12,000. Last week, "In Navy Now" (20th), \$8,500.

Odeon (Rank) (2,390; 50-90)—"Rawhide" (20th). Satisfactory \$10,000. Last week, "Cage of Gold" (Indie), \$8,000.

Shea's (FP) (2,386; 40-80)—"Lorna Doone" (Col). Light \$6,500. Last week, "Forbidden Past" (RKO), same.

Updown (Loew) (2,743; 40-90)—"Up Front" (U) (2d wk). So-so \$4,500 after last week's \$6,500.

# GEE-GEES BOP L'VILLE 'ISLAND' OKAY \$9,500

Louisville, May 29.

Nothing is really big at first-runs this week. Gee-gees are still running at Churchill Downs and it is hurting. "Follow Sun" at Rialto is shaping okay, as is "Virginia City" at the Mary Anderson. "Queen For Day" at Strand, however, is moderate. "Smuggler's Island" is as good as any pic this week at State.

## Estimates for This Week

Mary Anderson (People's) (1,200; 45-65)—"Virginia City" (WB) (reissue). Good \$6,000. Last week, "Goodbye My Fancy" (WB), \$6,500.

Rialto (Fourth Avenue) (3,000; 45-65)—"Follow Sun" (20th) and "According Mrs. Hoyle" (Mono). Just okay \$10,000. Last week, "Samson and Delilah" (Par), \$9,000.

State (Loew's) (3,000; 45-65)—"Smuggler's Island" (U) and "Air Cadet" (U). Passable \$9,500. Last week, "Great Caruso" (M-G) (2d wk), nice \$9,000.

Strand (FA) (1,200; 45-65)—"Queen For Day" (UA) and "Stop That Cab" (U). Had benefit of exploitation and first semi-finals of "Queen For Day" contest, but only modest \$5,000 looms. Last week, "Belle Le Grand" (Rep) and "Savage Horde" (Rep), \$3,500.

# 'Riviera' Robust \$30,000, Philly

Philadelphia, May 29.

Numerous holdovers and rainy weather are being blamed for rather spotty first-run biz here this session. Strongest new trade is being racked up by "On the Riviera," with smash total at the Fox. Cab Calloway band coupled with Four Tunes on stage is pushing "Counterspy Meets Scotland Yard" to hefty total at Earle. "The Prowler" looms light at Mastbaum but "Santa Fe" shapes fast at (Continued on page 22)

# 'Hard, Fast' Beautiful \$14,000, Frisco; 'Fabiola' Smash 12G, 'Brat' 10G

San Francisco, May 29.

Despite big bally plus personals by Jane Greer, Robert Ryan, William Bendix, Pat O'Brien, Tony Martin and Harry Crocker, among others, "Hard, Fast and Beautiful" is failing to keep up to opening day pace at Golden Gate. It equaled house record that day, and still will come in with smooth session, if not smash. Nearly all spots hit by heat wave and Shrine Circus. However, "Fabiola" looms sock at the comparatively small United Artists. "On Riviera" is rated big at Fox.

## Estimates for This Week

Golden Gate (RKO) (2,850; 60-85)—"Hard, Fast and Beautiful" (RKO) and "Pier 23" (Lip). Despite bally looks just good \$14,000. Last week, "Beast With Five Fingers" (WB) and "Walking Dead" (WB) (reissues), \$9,500.

Fox (FWC) (4,651; 60-95)—"On Riviera" (20th) and "Ghost Chasers" (Mono). Big \$27,000 or near. Last week, "House on Telegraph Hill" (20th) and "Nick Cain" (20th), \$16,500.

Warfield (Loew's) (2,636; 60-85)—"Great Caruso" (M-G) (4th wk). Down to \$12,500. Last week, sock \$20,000.

Paramount (Par) (2,646; 60-85)—"Dear Brat" (Par) and "Roaring City" (Lip). Mild \$10,000 or a bit better. Last week, "Communist For FBI" (WB) and "Yes Sir, Mr. Bones" (Lip) \$16,000.

St. Francis (Par) (1,400; 60-85)—"Goodbye My Fancy" (WB). Good \$11,000. Last week, "Appointment With Danger" (WB) (2d wk), 11 days, \$7,500.

Orpheum (No. Coast) (2,478; 55-85)—"Santa Fe" (Col) and "Gasoline Alley" (Col). Okay \$12,500. Last week, "A. C. Meet Invisible Man" (U) and "Fat Man" (U), \$8,300.

United Artists (No. Coast) (1,207; 55-85)—"Fabiola" (UA). Sock \$12,000 or near. Last week, "Scar" (UA), \$7,300.

Stage-door (A-R) (370; 85-91)—"Cyrano" holding at \$3,000, (19th wk). Last week, \$3,200.

Clay (Rosener) (400; 65-85)—"Happiest Days of Life" (Indie) (2d wk). Off to \$2,300. Last week, \$2,800.

Vogue (S. F. Theatres) (365; 85-91)—"Kon-Tiki" (RKO) (2d wk). Fine \$6,000. Last week, \$6,300.

# B'way Better; 'Riviera' Mimi Benzell Socko \$100,000, 'Broke'-Vaude 52G, 'Cargo'-Lee 50G; 'Caruso' 153G, 3d

Rain and cooler weather, along with Memorial Day week crowds are giving Broadway film business a much improved tone this stanza, with about the only real laggards some fresh straight-film bills. First-run managers in the Times Square area were pleased with the damp, cool weather yesterday (Tues.) since it presages solid pre-holiday trade and a possibly strong Memorial Day (today). Heavy rainfall both last Sunday and Monday helped the boxoffice.

Ace newcomer is "On the Riviera," with Mimi Benzell heading stagershow, which wound up its first week at the Roxy with a sock \$100,000 or near. This is easily the biggest session at the house in many weeks. Roxy reported night trade both Friday and Saturday as the greatest there in months. "Go for Broke" with Les Brown band and Jimmy Wakely on stage shapes okay \$52,000 or a bit over at the Capitol in first week ending today. "Sealed Cargo" with Peggy Lee, Ray McKinley band, Red Buttons on stage looks only fair \$50,000 at the Paramount. Reissue combo of "Maltese Falcon"—"Dark Victory" is giving the Mayfair a real lift with big \$16,000 or near likely in first stanza. "Inside Walls of Folsom Prison" is pushing to okay \$13,000 at Globe, best there in many weeks. "Smuggler's Island" got only \$13,000 in first round at Rivoli, not so good. House closes in June for the summer.

"Great Caruso" and stagershow continue in great style with \$153,000 or better in third week at the Music Hall. Memorial Day week, of course, helped but the Hall had remarkably strong trade over the past weekend. This insures a fourth week, and probably additional time.

"Along Great Divide" with Parisian Follies unit on stage is down to mild \$25,000 for second stanza at the Strand, which includes today (Wed.), making it an 8-day week. House shutters after today until around July 4 in order to install big-screen TV. "Emperor's Nightingale" is climbing ahead of first week's total for second week in row, giving the Trans-Lux 60th Street a big \$8,000 or near in third session.

"Fabiola" opened last night (Tues.) at the Victoria. "Romeo and Juliet" reissue opens today at the State, while "Goodbye, My Fancy" was launched yesterday at the Holiday.

## Estimates for This Week

Astor (City Inv.) (1,300; 55-81.80)—"Valentino" (Col) (6th wk). This session taking in Memorial Day looks solid \$10,000, after \$11,500 in fifth round. Stays.

Bijou (City Inv.) (589; \$1.20; \$2.40)—"Tales of Hoffmann" (Indie) (8th wk). This round ended yesterday (Tues.) shapes to hit near-capacity \$15,000, after \$14,500 last round. Stays indef.

Capitol (Loew's) (4,820; 55-81.50)—"Go For Broke" (M-G) with Les Brown orch, Jimmy Wakely, Chaz Chase heading stage bill. Initial week ending today (Wed.) is climbing to good \$52,000 or near. Holds, naturally. Last week, "Kettles Back On Farm" (U) with Percy Kilbride, Frankie Carle orch and R & V on stage (2d wk), \$18,000.

Criterion (Moss) (1,700; 50-81.75)—"The Thing" (RKO) (5th wk). Fourth-frame ended last night (Tues.) held at \$13,500 after big \$19,000 in third week. Holds.

Globe (Brandt) (1,500; 50-81.50)—"Inside Walls Folsom Prison" (WB). Looks okay \$13,000. In ahead, "Belle Le Grand" (Rep), only \$10,000 in 9 days.

Golden (Zatkin) 769 (\$1.20; \$2.40)—"Cyrano" (UA) (m.o.) (9th wk). Final session looks to reach \$5,000 last week. Shuttered after performance last night (Tues.). Lack of air-conditioning hurt in final weeks, and one of reasons for shuttering.

Holiday (Zatkin) (950; 50-81.50)—"Goodbye, My Fancy" (WB). Opened yesterday (Tues.). In ahead, "House on Telegraph Hill" (20th) (2d wk-10 days), oke \$11,000.

Mayfair (Brandt) (1,736; 50-81.20)—"Maltese Falcon" (WB) and "Dark Victory" (WB) (reissues). Soaring to big \$16,000, better than many recent first-runs here. Last week, "Fighting Coast Guard" (Rep) (2d wk), \$6,500.

Palace (RKO) (1,700; 55-81.20)—"Fat Man" (U) and 10 acts of vaude. Nice bally plus holiday helping to nearly \$19,000, first profit in weeks. Last week, "Al

Jennings Oklahoma" (Col) plus vaude, \$17,500.

Paramount (Par) (3,664; 55-81.50)—"Sealed Cargo" (RKO) plus Peggy Lee, Ray McKinley orch, Red Buttons, Lane Bros. on stage (2d wk). Initial stanza ended last night (Tues.) was only fair \$50,000. In ahead, "Appointment With Danger" (Par) and Louis Jordan orch and revue on stage (2d wk), \$46,000.

Park Avenue (Reade) (583; 90-81.50)—"Tony Draws a Horse" (Indie) (3d wk). Second week ended Sunday (27) held very well at \$8,800 after big \$11,000 opening round. Continues.

Radio City Music Hall (Rockefellers) (5,945; 80-82.40)—"Great Caruso" (M-G) and stagershow (3d wk). Holding in great style at \$153,000. Stays a fourth week, and maybe longer. Second week was big \$151,000. Long lines every weekend, with weekdays holding consistently well.

Rivoli (UAT-Par) (2,092; 60-81.25)—"Smuggler's Island" (U) (2d wk). Doing only mild \$13,000, and likely will not hold very long. In ahead, "Long Dark Hall" (UA) (2d wk), \$9,500. House scheduled to shutter shortly for summer.

Roxy (20th) (5,886; 80-82.20)—"On Riviera" (20th) with Mimi Benzell, Irving Follies Trio, Peggy Ryan & Ray McDonald, Corinne and Tito Valdez on stage (2d wk). Initial round ended last night (Tues.) soared to sock \$100,000. In ahead, "Climb Highest Mountain" (20th) and N. Y. Philharmonic on stage (2d wk), \$46,000, being aided by three previews (Wed.-Thurs.-Fri.) in final round.

State (Loew's) (3,450; 55-81.50)—"Romeo and Juliet" (M-G) (reissue). Opens today (Wed.). Last week, "Apache Drums" (U) (4th wk-4 days), wound up at \$7,000 after okay \$13,000 in previous round.

Strand (WB) (2,736; 55-82)—"Along Great Divide" (WB) plus Parisian Follies unit on stage (2d wk). Second session ended today (Wed.) is down to lean \$25,000 or near in 8 days. First week was only fair \$36,000. House closes to install TV after today.

Sutton (B & B) (561; 90-81.50)—"Kon-Tiki" (RKO) (9th wk). Eighth round ended Monday (28) was sturdy \$11,000 after \$10,500 for seventh week. Continues indef.

Trans-Lux 60th St. (T-L) (453; 74-81.50)—"Emperor's Nightingale" (Indie) (3d wk). Climbing still further to hit big \$8,000 or near as against fine \$7,200 last round. Both are higher than initial week, indicating fine promotion. School kids let out of some schools to attend also obviously a factor. Stays indef.

Trans-Lux 52nd St. (T-L) (540; 90-81.50)—"Teresa" (M-G) (8th wk). Holding at \$5,500 or close after stout \$6,000 in seventh stanza.

Victoria (City Inv.) (1,060; 95-81.80)—"Fabiola" (UA). Opened with special preem last night (Tues.). In ahead, "Born Yesterday" (Col) (2d wk), held to \$10,000 in final round after \$13,000 for 21st frame.

# 'Rawhide' Rugged 11G, Indpls.; 'Fancy' \$8,500

Indianapolis, May 29.

Film biz is staging a moderate rally at first-runs here this stanza, with cold, rainy weekend helping since it kept race fans away from Speedway. "Rawhide," at Indiana, will get top money, with robust total "Goodbye, My Fancy," at Circle, and "Soldiers Three" at Loew's also are okay.

## Estimates for This Week

Circle (Cockrill-Doile) (2,800; 44-65)—"Goodbye, My Fancy" (WB) and "Roaring City" (Indie). Neat \$8,500. Last week, "Communist For FBI" (WB) and "According Mrs. Hoyle" (Mono), \$6,000.

Indiana (C-D) (3,200; 44-65)—"Rawhide" (20th) and "Cockeyed Wonder" (Col). Stout \$11,000. Last week, "Appointment With Danger" (Par) and "Lion Hunters" (Mono), \$8,500.

Loew's (Loew's) (2,427; 44-65)—"Soldiers Three" (M-G) and "Inside Straight" (M-G). Nice \$8,600 in 6 days (cut short for holiday opening). Last week, "Mr. Imperium" (C-D), \$9,000.

Lyrie (C-D) (1,600; 44-65)—"Man From Planet X" (UA) and "Mr. Universe" (UA). Fair \$5,500. Last week, "Groom Wore Spurs" (U) and "Fat Man" (U), \$4,000.



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In (Daily Variety)

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STEP**

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performance." —Variety





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WRITTEN BY BILLY WILDER, LESSER SAMUELS  
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# Film Theatre Grosses Up About 1% In Britain Last Year Over 1949

London, May 29.

Gross picture theatre receipts in Britain last year totaled \$294,506,800, an increase of slightly more than 1% over 1949. Total admissions were 1,395,828,000. These statistics are revealed in the Board of Trade's fourth quarterly statistics of the British film industry released last Saturday (26). The review, which covers the last quarter of 1949, shows that gross boxoffice takings in that period declined 7.8%, although there had been a slight increase in average admission prices. Gross receipts of \$69,608,000, compared with \$75,532,800 in the third quarter.

The actual number of admissions declined 9.7%, the October-to-December total being 324,270,000, a decline of 34,000,000.

The BOT analysis is based on returns from 4,393 picture theatres, representing 99.6% of commercial houses, with seating capacity of 4,223,000. Total paid by the cinema industry in entertainment tax for 1950 exceeded \$104,000,000.

Breakdown of admissions for 1950 reveals that the fourth quarter total was the lowest of the year.

The dip in number of admissions varied in different parts of the country. In holiday-resort areas, for example, it reached its peak with a drop of 30.5%. In the North Midlands, it was as low as 4.8%. Average admission prices, with the exception of Wales, were on the up-grade.

Exchequer Took Nearly 33%  
Of gross boxoffice takings in the fourth quarter more than \$24,000,000 went back to the Exchequer in admission tax. Net receipts therefore, stood at \$43,001,000; film rentals accounted for \$15,500,000, leaving the exhibitor with \$29,251,000.

Exhibitor wage bills for the quarter are broken down to \$10,556,000 for theatre staffs, and \$1,078,000 for headquarters employees. Wage total represents 36.7% of the exhibitor's share after paying film rental.

In a comment on film production, the report shows a considerable improvement in the use of first feature studio space in the first quarter of 1951, and the ground lost during the last quarter of 1950 was almost completely recovered. Improvement was confined for the most part to producer operated studios.

The report reflects the current tendency to cut production costs and reveals that four-fifths of films registered had been produced at labor costs not exceeding \$210,000. Of productions registered in the first quarter of this year, 18 fell into this category. Four others were under \$350,000, and only one was in the \$500,000 class. At the end of March there were 183 idle studio stages listed.

## Improved Dollar Setup In Aussie May Produce Distrib Coin Thawing

Sydney, May 22.

Major upbeat in Australia's dollar improvement under the Robert Menzies' government is taken by picture industry toppers as pointing to an easing of the dollar freeze, especially covering the major distributors here. Unfreezing may come before end of the year according to high financial circles.

The Bureau of Statistics has announced that Australia's net drawings from the sterling area dollar pool was \$2,000,000 from July to December, 1950, as compared with \$33,000,000 over similar 1949 span. But the bureau points out that this country had a trade surplus with the dollar area of around \$37,000,000 dollars in the first two months of the current year.

From July to December last year, Australia's international reserve increased by \$26,000,000. Also points out that the sale of wool and sheepskins to the U. S. and Canada amounted to \$23,000,000.

In political circles it is believed that any easing of the dollar setup also will depend upon the Korean war situation and the Aussie defense program. On the other hand, however, financial experts aver that if Australia is to maintain equitable trading with the U. S., the dollar freeze must be adjusted without any undue delay.

## Judith Anderson Nixes Aussie Jubilee Visit

Sydney, May 22.

Judith Anderson has nixed a visit to her homeland for the current Commonwealth Jubilee celebrations after protracted negotiations, star saying she had prior heavy U. S. obligations. Star had been invited by officials of the Aussie government, with Williamson-Tait providing theatres in each key center. She was last out here many years ago for W-T in "Cobra."

Reported that government overtures for a Down Under run were also extended to the Lunt-Fontanne team, but likewise nixed because of contract commitments elsewhere.

## Nip's 1st Tinter In Record Preem

Washington, May 29.

The Nips recently preemed their first native color feature, "Carmen Comes Home," in Tokyo. With the picture breaking Japanese boxoffice records on its first day, reports Nathan D. Golden, director of the National Production Authority film division. Film has opened new vistas to the Nip studios. It cost about \$200,000, or four times the cost of the average black and white feature.

However, if it continues to draw so well, several other tinters will go before the Japanese cameras this summer. Quality of the color is reported as not up to American standards, but this is to be expected for a first try.

Japanese raw stock manufacturers have been turning out 1% of their output in color film. They are now planning to step up capacity to 1,000,000 feet of 35mm stock monthly. The Nips see this medium as a new way to cut down the share of the market taken away by foreign pictures.

## 12 BRITISH FILM BIZ SHORTS NET \$130,000

London, May 22.

Revenue approaching \$130,000 has been obtained by the film industry Planning Committee from distribution of the 12 industry shorts. They were exhibited by 2,682 indie theatres and 951 circuit houses. The revenue, which is being used to finance the better business drive, insures that an adequate supply of ready cash will be available well beyond the trial period of one year, for which authorization was obtained.

One of the major events being launched by the committee is an international film exhibition which opens in West End in July. It will contain stills of latest pictures from all parts of the world, an old-time cinema and a display of early equipment. The exhibition, being launched in conjunction with a national newspaper group, is to be mobile and will tour at least 15 Provincial towns and cities. It will cost around \$14,000.

## Philippines Film Prod. Biggest Yet in 1950

Washington, May 29.

Approximately 75 features, including four in color, were turned out by producers in the Philippines last year, biggest year the country has had in motion picture production, reports Nathan D. Golden, director of the film division of the National Production Authority. The country's four major studios produced 55 of the films, remainder being made by independents.

"Few war films were made in 1950 and producers attempted new and more difficult subjects," says Golden. "Radio serials proved to be popular boxoffice attractions, as well as the legends and classics."

Generally the Filipinos like their features long, but one inexpensive 95-minute feature, "Roberta," has been a boxoffice sensation there.

## Arletty's Film Comeback

Paris, May 22.

Arletty, whose pic popularity appears to have waned since the end of the war, is making a comeback in a new film full of the reality that made her tops in bygone days. Recently in "A Streetcar Named Desire," which made no great impression here, Arletty is now preparing for this new pic, "Gibier De Potence."

## Arg. Gets Five Strong Indie Films From U.S. Via No Exchange Deal

Buenos Aires, May 22.

Film theatre patrons here received a real treat recently via the release of five new British and U. S. productions, the majority of them imported by Eagle Lion under a special "without use of exchange" arrangement with the Argentine government. Two were released by Films Mundiales from among several Lippert productions imported under a similar setup. The EL films were "The Great Rupert" with Jimmy Durante, released on May 10; "Destination Moon" on the same date, and "Broken Journey," released May 9. The Lippert pic were "I Killed Jesse James," and "Baron of Arizona." Italsud also released "Pirates of Capri," British-made.

Due for release are "The Red Shoes," "Quartet," "Cagliostro," "Guaranteed" and "L'Aigle a Deux Tetes," released by AAA at the Ambassador. This will provide new, higher grossing material for first-runs for the Independence Day celebrations of May 25. Argentina Sono Film will also release its Argentine-made special "La Indeseable" about the same time.

Top grosser of recent months was San Miguel Studios' locally-made "Los Isleros," at the Opera for eight weeks. Another big grosser was the Hungarian picture, "Ullica Grazińska," which ran eight weeks at the Metropolitan. "Ritmo, Sal y Pimienta" (General Belgrano), a farce, held for 10 weeks at the Normandie.

Argentina Sono Films' "Native Son" was held over five weeks at the Gran Rex, but was not as sensational as had been anticipated.

"Gone With the Wind" is still doing steady business at the small Radar Theatre after 36 weeks. Difa's "Copie Conforme" has held on 11 weeks at the Biarritz, which specializes in French movies, and had grossed \$16,215 in the first five.

Eagle Lion's first two releases of the batch imported under its special agreement, did fair grosses. Best of these was the British-made "Reign of Terror" at the Premier. "Tulsa" went at the Metropolitan for the regulation three weeks.

RKO reissued "King-Kong" in 13 theatres day-date after its first release at the Gran Palace, when it grossed even more than on its first time out. On May 23, RKO will release another oldie, "Gunga Din," again at the Gran Palace.

## Current London Shows

(Figures show weeks of run)

London, May 29.

"Anthony," Caesar, St. Jas. (4).  
"Blue for Boy," Majesty's (26).  
"Carousel," Drury Lane (31).  
"Count Blessings," Wm'ster (12).  
"Dear Miss Phoebe," Ph'nix (33).  
"D'Oyley Carte, Savoy (4).  
"Fancy Free," Pr. Wales (3).  
"Folies Bergere," Hipp. (12).  
"Gays the Word," Saville (15).  
"Hamlet," New (3).  
"Happy Family," Duch's (4).  
"Haman," Cambridge (4).  
"His Excellency," Piccadilly (33).  
"King's Rhapsody," Palace (88).  
"Kiss Me, Kate," Coliseum (12).  
"Knight's Mad'n's," Vic Pal (63).  
"Latin Quarter," Casino (12).  
"Little Hut," Lyric (40).  
"Love 4 Colonels," Wyndham (2).  
"Man & Superman," Prince's (15).  
"Reluctant Heroes," Wh'ch. (37).  
"Ring Round Moon," Globe (61).  
"Seagulls Sorrento," Apollo (30).  
"Take It From Us," Adelphi (30).  
"Thistle, Rose," Vaude (3).  
"Three Sisters," Aldwych (5).  
"To D'rothy a Son," Garrick (27).  
"Waters of Moon," Haym'kt (6).  
"Who Is Sylvia," Criterion (26).  
"Will Gentleman," Strand (38).  
"Worm's View," Comedy (214).  
"Who Goes There?" York's (9).  
CLOSED LAST WEEK  
"Lace on Petticoat," Amb's (23).  
OPENING THIS WEEK  
"Taking Things," Ambass.

# Nips Framing Import Quota, 70% Coin Freeze; Allow U. S. 150 Films

Tokyo, May 22.

The Japanese government soon will announce an import quota of 215 foreign films for the 1951-52 Japanese fiscal year which began April 1, according to trade circles here. Figure will be broken down further to admit 130 American pix, 15 British, 15 French, five West German, five Italian, three Russian, and two each from 11 other countries.

Government also will determine what percentage of foreign pic earnings will be remittable, since all conversions of yen to hard coin will be controlled by the Nipponese finance ministry. Insiders predict that foreign distributors will be able to convert no more than 30% of their local earnings, with the balance being frozen until such time as the Japanese monetary situation permits a freer exchange.

Heretofore, foreign film quotas for Japan have been set by the occupation headquarters under a formula which provided that the maximum number of pic imported yearly from any country could not exceed the number brought into Japan by that country in any one year in the 10 years before the war. The regulation, however, provided foreign features in excess of that quota would be considered for admission if they possessed "re-orientation value" in keeping with the objectives of the occupation. Presumably, this rule will be abrogated in favor of the Japanese government quota system. Change is in keeping with the general trend here which is to turn over to the Japanese government increasing responsibility for the conduct of its own affairs.

However, expected that occupation headquarters will continue to screen all film imports prior to release, as in the past, reserving the right to nix any entry whose theme is inimical to the occupation objectives.

**Maas Dissatisfied With Quota**  
Irving Maas, general manager of the Motion Picture Export Assn., has held a series of conferences here with Japanese and occupation officials on the proposed quota. He told VARIETY that, as an American film industry rep, he was "far from (Continued on Page 15)

## U.S.-German Production To Start on Big Scale In '52, Sez Tischendorf

Munich, May 22.

All preliminary conditions for German-American co-production have been set and such production will probably start early in 1952, Herbert Tischendorf, head of Herzog-Film, western Germany's biggest distribution company, has announced here. Tischendorf is back from Hollywood where he negotiated with Samuel Goldwyn on both co-production and possibilities of German film exports to the U. S. He was accompanied by Leo J. Horster, Goldwyn's rep in Germany.

Tischendorf said he was "much impressed by the most cordial reception given me in Hollywood. I believe that the door to the world is now reopened for the German film." He further revealed he has negotiated on a full equality basis on arrangements which would call for filming of German scripts with complete backing of all Hollywood facilities. Tischendorf said this is especially important due to the technical advantages in every branch of the Yank industry. He added that if the German film was to live up to international standards, it must employ all measures to modernize its technical equipment.

The U. S. market is still a lucrative one for German pix, he explained.

## Austrian Radio Exerts to U. S.

Vienna, May 22.

Stuart Green, chief of American-sponsored Red-White-Red network here, picked three radio experts for an extensive tour of the U. S. to study the American systems. They have left for America.

Harry Kapeta, program director of RWR Lintz, Upper Austria; Hans Graff, program producer of RWR, Vienna, and Margaret Czerni, producer RWR Lintz, will visit N. Y., Washington, Chicago and some smaller cities.

## 'Mary of Scotland' Opens Outdoor Theatre in Hills

Pittlochry, Scotland, May 22.

A performance of Maxwell Anderson's "Mary of Scotland" marked the gala opening here last Saturday (19) of Scotland's Theatre in the Hills, an outdoor operation promoted by a wealthy Scot, John Stewart.

It was a theatrical event here. Tom Johnston, former Scottish Secretary of State, opened the tent theatre and paid tribute to its director, John Stewart, who originally was refused a permit to build a theatre on the site. Tent house incorporates many features normally found in theatre buildings. It seats 500.

Outstanding performance in "Mary of Scotland" is by Scot actress Mary Horn as Mary Stuart. Twenty-five players are appearing in the six plays to be given during a 19-week season. Other plays are "Brief Glory," "Macbeth," "Comrade the King," "Mary Rose" and "Susannah and the Elders."

## Mex World Film Fair Set for '52

Mexico City, May 22.

Plans are going ahead rapidly for Mexico's first world film fair definitely set for next Feb. 1-15 at Acapulco, according to Leopoldo Pastor, chairman of the fair's executive committee which is backed by all the trade, and has the government's nod. Fair was originally set for June, but it was decided to delay its opening to make it bigger.

Pastor said invitations have been sent to all democratic countries (even Nationalist China and Turkey) that make films to be represented with pic and delegates. Pastor said Metro has tentatively promised to send a yacht with 40 of its top stars. Exec committee is dickering to have a U. S. producer to make a musical pic at Acapulco as a feature of the fair. Ballets are being arranged, one being based upon the dramatic incidents of Mexican history. There will be colorful fiestas with girl finalists in national song contests and regional dance groups with their own individual garb.

Pastor expects more than 600 delegates at the fair.

## IRISH LEGIT GROUP ON 9-WEEK U.S. TOUR

Dublin, May 22.

Thirteen members of Ronald Ibbas Productions will sail for U. S., June 24 for nine-week tour of American universities, opening in N. Y. and Boston and touring in Ohio, Indiana and Michigan. They will be known as the Young Ireland Theatre Group, tour being arranged following visit of Bill Becker, of International Theatre Exchange, in Ireland.

Plays to be presented include works by Synge, W. B. Yeats, Sean O'Casey and Lady Gregory. Company includes Christopher Casson, Michael Lawrence, Nora O'Mahony, Maureen Halligan, Paula Byrne, Grania O'Shannon and ex-Abbeyite Jack McGovern. Kay Casson travels as set designer. Ibbas will not be with group since already committed for strawhat season at Bray, County Wicklow.

## British Musicians Fail To Okay U. S. Jazz Bands

London, May 29.

The three-day executive meeting of the Musicians' Union, held last week, did not get to the request from the National Federation of Jazz Organizations to import American top liners for two concerts at the Festival Hall in July. However, this project is now rated as stillborn.

The stubborn attitude of the MU is by way of retaliation for the American Federation of Musicians' edict barring British musicians in the U. S. The ban would have been relaxed by the British union if the AFM had agreed a two-way exchange.



# Germans Ask to Run Sale of UFA's Berlin Property; U. S. May Approve

Frankfurt, May 22.

Property of the former Nazi state-owned UFA film monopoly situated in Berlin may be shortly taken out from under the jurisdiction of the Allied liquidation committee and turned over to German authorities, who promised its quick sale, western officials said here. They said a request to turn over UFA property in Berlin for sale by city authorities there was made by Berlin's mayor Ernst Reuter to U. S. High Commissioner, John J. McCloy. McCloy promised to consider the request.

Western officials regard the request sympathetically and believe it has a good chance for approval. They also point out that this would be the first major sale of UFA property, which, according to Allied High Commission Law No. 32, must be auctioned off by Jan. 1, 1952. So far the sole transactions are the sale of two "B" pix at \$1,200 each. UFA assets in Berlin, which include the Tempelhof studios plus facilities, are estimated to be worth \$1,904,000 or almost 20% of the \$11,900,000 combine. The west German government has prepared a draft law for the UFA break-up, which, with a few minor modifications, will probably be approved by the Allies.

This would put the liquidation program into German hands and it is felt this may prolong its execution, especially since a majority of the Bundestag (lower house of the Bonn parliament) would favor keeping UFA property state-owned. On the other hand, Berlin is not a part of the federal republic, and Berliners are traditionally jealous of any action by Bonn. This explains their plan to sell Berlin UFA property locally which, naturally, found Allied sympathy.

Western officials emphatically denied reports that Eastman Kodak Co. is planning to purchase Bavaria Filmkunst studios in Munich, largest single asset of UFA. They declare such reports are completely baseless and that Eastman Kodak has not made any approach to this effect. Bavaria Filmkunst is worth \$2,856,000 and comprises over 50% of western Germany's feature film production capacity.

## Non-Flam Prints Seen Upping Aussie Distrib's Costs; Pass on to Exhib

Sydney, May 22.

Introduction shortly of non-flammable 35mm prints in this territory will increase distributors' print costs by about half a cent per foot. Uppbeat will probably force distributors to pass on this figure to exhibitors via increased rentals. Taking as a minor coverage, six prints are used per pic of about 8,000 feet. Hence, the overall cost on a release schedule of 30 pic per distributor would reach a high figure.

Government authorities are reported as for non-flam in commercial theatres because it nixes fire risks, which is the main reason why 16mm (rare is permitted playdates in non-commercial halls without official restrictions).

Majority of Down Under exhibs favor non-flam, but are being organized to fight against distributors passing on any extra cost via rentals. Huddles will probably be held shortly between the distributors group and the exhibitors association in an effort to set a formula suitable to both sides.

## Italians Fete McCarthy

Rome, May 29.

Italian industry and government filmfest outdid themselves in showing hospitality last week to John G. McCarthy, director of the International division of the Motion Picture Assn. of America, and his wife. They eliminated spaghetti and macaroni from the menus of a series of dinners in deference to their American guests and included such items as grapefruit (and Italians hate grapefruit!).

It was all part of a lovefest in connection with the signing of a new Italy-U. S. film agreement, and an appreciation of the hosting by the MPAA of an Italian delegation to the U. S. a few months ago.

## Lesser's 2d London Pic, 'Cargo,' to Start Soon

London, May 29.

The second of the nine joint productions set by Sol Lesser and Exclusive Films has been agreed upon. Title of the subject is "Sinister Cargo" and it will start rolling as soon as casting is set. Julian Lesser, who is co-producing the first in the series, "Whispering Smith Investigates," is leaving London next Saturday (2) for Hollywood to set an American star. If possible, Richard Carlson, now starring in "Smith," will be held over for the second production.

Preliminary arrangements have also been made for the third and fourth in the program, which take the schedule up to spring of next year. Under the deal, Lesser provides the services of a Hollywood star in return for western hemisphere distribution rights.

## Belgium Film Biz Skids; U.S. Pix Too

Washington, May 29.

Film biz in Belgium has been in a skid for the last three years and has everybody in the industry jittery, reports U. S. Department of Commerce. What's more, Hollywood's share of the market there has slipped slightly.

Average theatre receipts in Belgium in 1949 were below the 1948 figures and incomplete reports indicate that 1950 was lower still. No improvement is in sight.

The decline was primarily in the larger cities and in the biggest houses, with attendance holding up moderately well in the smaller places.

Belgians are seeking means of bolstering business and seem to feel that government help is the way to do it. Small, indie distributors want a ceiling on the number of pic imported into the country. Last year the exhibitors launched a drive to limit the number of picture houses and seats. This got some approval but the plan is still pending in the Ministry of Economic Affairs. The Ministry has another proposal to grant Belgian film producers financial aid via a percentage of the admissions tax on theatres where Belgian films are shown.

Last year, the U. S. provided 75% of the product, a drop from the two preceding years which averaged about 80%. Yanked product is being pushed around some by good Italian pictures now playing in Belgium.

## Allies' Offer to Assist German Prods. Rejected

Frankfurt, May 22.

The western allies have made a major proposition to aid the crisscross German film industry but the Germans have failed to answer. Proposal was made several weeks ago when they were offered the use of \$1,190,000 frozen capital of the Nazi state-owned UFA film monopoly for financing new German films.

Allied plan was to deposit the UFA funds with banks who are ready to finance German production. Credits would be granted by the banks since the deposition of such a large amount was expected to secure the necessary bank credits. This would provide for the backing of 20 to 25 films, or about one-third of western Germany's yearly production capacity.

In view of the present almost complete lack of financing, which forced many major companies and studios to close or partially shut-down, Allies can not explain the German failure to respond to the proposal.

## Pommer's First Postwar Film

Munich, May 22.

Erich Pommer will make his first postwar venture into German film production next August.

Pommer's yet untitled pic will star Hildegard Knef, star of the controversial "The Skinner." Fritz Rotter will do script.

## Shirley Quitting Rank

London, May 22.

P. H. Shirley, personal assistant to John Davis, (deputy chairman of the J. Arthur Rank Organization) and a director of General Film Distributors, has resigned to take up a new appointment with Unilever. He leaves the Rank Organization in two months.

Shirley, who is an accountant by profession, had been strongly tipped as successor to E. T. (Teddy) Carr, who last month resigned as GFD managing director.

## Brit. Industry Airs Tax Fight At Exhibs' Meet

London, May 29.

Scene of the industry's battle against the new admission tax impost switches to Bournemouth tomorrow (Wed.) when the Cinema Exhibitors Assn. general council will be in session during this week's exhibitor convention. Exhibs from all over the country will hear first-hand report from president Harry P. E. Mears about recent negotiations with government officials.

Events of the last few days indicate that a higher rate of admission tax is inevitable and that this must be accompanied by a substantial upping of admission prices. The main question to be determined, so far as exhibitors are concerned, is how much can be retained by theatres to meet the constant rise in overhead.

The new taxation scheme, as drafted by the government, envisages a growing subsidy for British production which may yield as much as \$10,000,000 in a full year. On principle, and in theory, this is welcomed by producers; but their support is not unqualified, as they appreciate that higher admissions may be reflected by an overall decline in net receipts.

On a national level, the main industry associations have a common policy, but exhibitor reaction from smaller Provincial centres reveals the growing distaste by indie exhibs over a further rise in prices. It is feared that the consequent drop in receipts may eliminate the small profit margin and put a growing number of theatres into the red. The small exhibitor view, which is represented by CEA proxy Mears, will be strongly voiced during the Bournemouth confab.

## BRITISH LEGIT STARS SET FOR GARDEN PARTY

London, May 22.

Annual Theatrical Garden Party in the grounds of Royal Chelsea Hospital June 19, this year, is to be linked with Chelsea's Festival week, which opens the previous day with a Mardi Gras with a coachload of stars participating in the procession.

The Garden Party, which aids the Actors' Orphanage, has lined up plenty of talent. Noel Coward, president of the Orphanage, is staging his own cabaret act at the piano; Billy Milton and June Clyde will be on the grounds with a barrel organ; Mary Clare will be a fortune teller, Richard Hearne will have his own cake shop, and Margaret Grahame and John McLaren will conduct auction sales.

The entire "Carousel" company will be running their own merry-go-round, and the "King's Rhapsody" outfit is organizing a beer garden. The cast from "Will Any Gentleman" is promoting a race game, while Richard Attenborough, Sheila Sim and Yolande Donlan, from "To Dorothy, a Son," are in charge of signed autographs.

## Cronyn-Tandy Play in July

London, Ont., May 29.

Hume Cronyn and Jessica Tandy will co-star in "Four-Poster" by Jean de Hartog, which will open a run in July. It is set for a July 19, opening at the Grand here, with several strawhat dates to follow.

If successful, the company plans a fall tour of the U. S.

## Other Foreign News

On Page 15

# Fest Crowds, Bleak Weather Lift London Pix; 'Caruso'-Stage Record \$36,400, 'Payment' Great at 10 1/2 G

London, May 22.

## '4 Colonels' Looms As Likely London Success

London, May 24.

Linnit & Dunfee, Ltd., presented Peter Ustinov's new comedy, "The Love of Four Colonels" at Wyndham's theatre May 23 after a short provincial try-out. The author stars as a ghostly compere tantalizing four exiled allied commanders with visions embodying each man's ideals.

Maira Lister scores in the widely diverse four character role, and general standard of acting is on a high level. John Fernald's direction brings a realism to the fantasy. The show was enthusiastically received. Unusual theme and audacious lines indicate a likely successful run here, with special appeal to specialized audiences.

## Brazil Film Biz Booms, Sez U Exec

Brazil is a bright spot in the world film market, according to Michael Bergher, formerly general manager in that country for Universal. Now in N. Y. for confabs with global sales chief Al Daff, he disclosed that Hollywood is getting full remittances on Brazilian earnings and that U-I's own biz there has improved nearly 40% over the last year.

Bergher recently returned from Brazil to become homeoffice rep in charge of Japan and nearby areas. With the Motion Picture Export Assn. scheduled to halt pooled distribution in Nippon Jan. 1, U-I expects to set up five branches there. Rudy Gottschalk, manager of Sao Paulo office, assumes Bergher's old post in Brazil.

Although the Brazilian government licenses imports and exports of films Bergher declared that for practical purposes a quota does not exist. American industry as a whole brought in between 300-400 films last year and about the same number will come in this year. He feels that the prime reason why the few local producers don't agitate for government aid stems from cooperation given them by the majors. U-I is assisting the Vera Cruz Motion Picture Co., a new Brazilian studio, by releasing two of its pic in the local market.

Outlook appears in Brazil to be a rosy one, Bergher opined. For the public is very film conscious and the nation's economy is healthy. Despite the fact that there is one TV station each in Rio de Janeiro and Sao Paulo, there are not enough sets in public hands to affect the boxoffice. Moreover, Bergher added, there is a theatre building boom underway in Sao Paulo where some eight first-run houses are under construction. But one difficulty which both exhibs and distrib's face is an admissions price ceiling fixed by the government. In Rio, for example, the tariff at first-runs averages from 25c. to 30c. while in Sao Paulo the scale is around 30c.

## Judy Garland a Scot Hit

Glasgow, May 22.

Judy Garland went over big with Scot audiences here at the Empire Theatre. Scottish crits gave her rave notices, some describing her as the best U. S. act since Danny Kaye. Star, with Buddy Pepper at the piano, had a special musical introduction to her act, singing of her arrival in Scotland.

She threw off her shoes, exclaiming "My feet hurt—Can I take off my shoes?" Then she sang six numbers, finishing with "Over the Rainbow." Judy had her Scot audience singing with her and took many curtain calls.

She has no future plans except to complete vaude dates in England and Dublin and then nitery engagements in France. Her film with Bing Crosby for Paramount will go before the cameras in the fall.

The bleak holiday weather, coupled with big-scale Festival crowds, helped to establish at least one new record here in West End last week. This was chalked up by "Great Caruso," which hit a socko \$36,400 at the Empire, thus beating the previous high set up by "Broadway Melody" about 22 years ago.

The new Bette Davis starrer, "Payment on Demand," is headed for a terrific \$10,500 in its first week at the Odeon, Leicester Square, while "Where the Sidewalk Ends" rounded off its initial session with a handsome \$9,000. "Roseanna McCoy" (BL) is okay \$5,500 in first London Pavilion session.

Among the holdovers, "Tales of Hoffmann" is still doing stoutest biz with great \$11,000 or near.

**Estimates for Last Week**  
Carlton (Par) (1,129; 63-\$1.60)—"Tales of Hoffmann" (BL) (4th wk), Still playing near capacity with fine \$11,000 on a three-day, Stays.  
Empire (M-G) (3,099; 50-\$1.60)—"Great Caruso" (M-G) and stage-show. New record at this house at \$36,400, attracting long lines. Continues indef.

Gaumont (CMA) (1,500; 45-\$1.60)—"Tale of Five Cities" (GN) and "The Scarf" (UA) moderate \$4,800. "Call Me Mister" (20th) opening May 24.

Leicester Square Theatre (CMA) (1,733; 45-\$1.60)—Follow "Sun" (20th) (2d wk). Fair \$5,400. Stays another round with "Groom Wore Spurs" (GFD) and "Bonaventure" (GFD) in on May 24.  
London Pavilion (UA) (1,217; 45-\$1.60)—"Roseanna McCoy" (RKO), Fairish \$3,100 in first weekend, with okay \$5,500 on first week. Holds. "The Harlem Globe-trotters" (Col) follows.

Odeon, Leicester Square (CMA) (2,200; 45-\$1.60)—"Payment on Demand" (RKO). Powerful \$10,500 for week. Stays on.

Odeon, Marble Arch (CMA) (2,200; 45-\$1.60)—"Where Sidewalk Ends" (20th). Helped by holiday weather to strong \$9,000, with over \$7,000 seen for second round. "Sirocco" (Col) and "Midnight Episode" (Col) follow on May 31.

Plaza (Par) (1,902; 65-\$1.60)—"One Wild Out" (Indie) and "Sun Sets at Dawn" (Indie). Mild \$6,000 or near. "Laughter in Paradise" (AB-Pathé) following on June 1.

Rialto (LFI) (1,392; 45-\$1.25)—"Wonder Man" (RKO) (reissue) (2d wk). Holding strong at \$4,000. Continues on.

Tatler (Indie) (507; 65-\$1.60)—"Clothesmake" (UA) (5th wk). Still steady at \$3,100.

Warner (WB) (1,725; 45-\$1.60)—"Capt. Horatio Hornblower" (5th wk). Down to \$10,200. Stays another fortnight with "Happy Go Lovely" (BL) set to follow.

## Tourist Boom Prompts Paris Legiters to Run Shows 7 Days Per Week

Paris, May 29.

With legit managers trying to keep their shows running on a seven-day schedule to cash in on the tourist boom, satisfactory substitute players are at a premium. Not all shows have been able to get adequate stand-ins, but since actors must get one day off a week the bigger boxoffice hits are able to pay substantially for subs so as to play the extra performance.

The public is apparently accepting the arrangement, even though it means seeing the hits at some performances with replacements for stars and principals. At the Chatelet, where Georges Guetary and Maria Lopez are leads in the musical "Four Don Carlos," biz is excellent at performances in which stand-ins appear. And at the Nouveautés, where the show is "Little Hut," the arrangement has been working for months.

Saturday and Sunday performances have always been played in Paris legit (ditto, of course, at film houses), but the cast has always had one day off a week, usually Monday or Tuesday. But with country swarming with entertainment-seeking tourists, managers are anxious to grab those extra performance receipts.



# SPLOOSH ON THE RIVIERA!

## SMASH

Roxy opening  
for Danny Kaye's  
"ON THE RIVIERA"  
Best Musical since  
1949! —Time Magazine

**FLASH!**

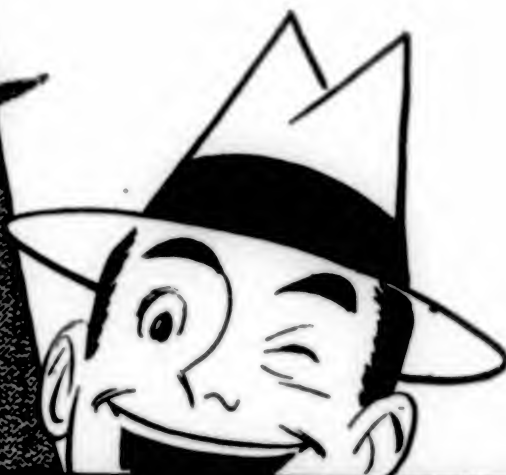
Same mob scene at Radio  
City, Minneapolis as  
Loretta Young, the gor-  
geous sleepwalker wakes  
up Joseph Cotten in  
"HALF ANGEL"!

Ocean-Rolling U.S.  
Navy send-off for  
"THE FROGMEN"  
at Norfolk, Va. All  
yours in July!

Nationwide barrage for  
"TAKE CARE OF  
MY LITTLE GIRL"  
in McCalls, Look, "17",  
Coronet!

You Bet It's  
**T.M.T. TWENTIETH CENTURY-FOX!**

And the grosses are  
booming on "RAWHIDE"  
"WHOLESALE". "HIGHEST  
MOUNTAIN". "PARADISE"  
**LET'S GO!**



There's No Business Like **20** Business!  
CENTURY-FOX



# Italian Prod., at Low Ebb in April And May, Expects Boom This Summer

Rome, May 22.

Italian picture production, which has been at a low ebb during April and so far this month, will boom in June with 18 films scheduled for first part of that month. Production outlook is favorable, too, because a steady flow of films is planned for the remainder of the summer.

This spring has been unusually cold and rainy, and when not raining, it has been so cloudy that outdoor shooting has been almost impossible. The new rise in production costs has been a handicap, producers being forced to raise the budget figures and find added backing.

Then, too, the Italians have been waiting for the signing of the new agreement between the American film industry and Italy, since they anticipate some healthy co-production deals using frozen U. S. funds for a good share of the backing. It is expected that the agreement will be signed in New York by the end of this month.

First of the co-productions to start off will be Metro's "When in Rome" starring Spencer Tracy and Warner's "Crimson Pirate," with Burt Lancaster as star.

## Uncensored 'Here Goes' Play Draws \$280 Fine

London, May 29.

Maximum fines of \$140 on each of two summonses were imposed on Unity Theatre for presenting a revue, "Here Goes," before it had received approval from the Lord Chamberlain. Prosecution was a sequel to a visit to the club theatre by two police officers. The summonses were made under the Theatres Act of 1943 and the magistrate joined in convicting the theatre's secretary F. Montague Manning and the producer Alfred Bass, who was fined \$28 on each of two summonses for "causing the play to be presented in an unlicensed theatre."

The police court magistrate, in making the conviction, said Unity Theatre had shown complete disregard of the law relating to the private presentation of plays in unlicensed theatres. Other club theatres who may be affected by the conviction were legally represented and contributed to the Unity defense fund. General interpretation of the censorship law here has been to permit the presentation of unlicensed plays in club theatres where admission is restricted to members only.

## Nips Framing

Continued from page 12

satisfied" with the arrangements being made for future biz in Nippon. MPEA exec pointed out that the quota of 150 U. S. features a year is a 50% reduction from the present quota, since the highest prewar figure of American film imports, which the U. S. industry is now entitled to bring in under the SCAP formula, was 299. He said the occupation's apparent willingness to permit the Japanese government's proposed quota would indicate that the headquarters has lost sight of the fact that American biz in postwar Japan have done a terrific job in publicizing the democratic way of life, and thus have contributed directly to the accomplishments of the occupation.

Maas further pointed out that the present SCAP quota of 299 per year is only a theoretical figure. The Central Motion Picture Exchange, MPEA distrib in Tokyo, released about 130 pix in 1950. It distributed 102 in 1949.

The MPEA official and his Tokyo distribution chief, Charles Mayer, said they were unable to tell if the new quota was designed primarily to exclude foreign influence, as done in the heyday of Japanese militarism, or whether it is an economic measure to protect the native film industry. They point out that the local industry does not need that kind of protection.

Maas planes to Europe soon for a tour of the Iron Curtain countries before returning to N. Y. in

## Want Lindfors to Play Italian 'Mata Hari'

Rome, May 15.

Italian producer Dullio Coletti is currently preparing the script for a film production of "Mata Hari." Producer hopes to sign up Swedish actress, Viveca Lindfors, for the title role.

Georgio Moser and Alfredo Pieroni are preparing a script based on some documents about the famous woman spy. It is possible that French actor Gerard Philippe will play opposite Miss Lindfors. Lux will distribute.

## Canada's Little Theatre Fete Draws 8 Groups, Grosses Record \$10,000

London, Ont., May 29.

Perfectionist Rev. Father Emile Legault's French production of "Tramps in Paradise" and his Les Compagnons de Saint Laurent of Montreal won top honors in the Dominion Drama Festival here after eight productions were represented by Little Theatre groups from coast-to-coast. The event, culmination of winter-long regional festivals among amateur groups across Canada, saw Thomas Job's "Therese," Yvon Theriault's translation of "Our Town," Aldous Huxley's "The Gioconda Smile," "Pinocchio," George Bernard Shaw's "In Good King Charles' Golden Days," Patterson Green's "Papa Is All" and Sean O'Casey's "Juno and the Paycock" performed by Vancouver Repertory Players, Les Compagnons de Notre-Dame (Three Rivers, Quebec), Calgary's "Workshop 14," Ottawa Junior Drama Guild, University of Toronto Alumnae Dramatic Club, Charlottetown (P. E. I.) Little Theatre and Welland Little Theatre Players.

Welland's entry was the runner-up, winning the Festival plaque, second in standing to the Beeshorrough Trophy won by the Montreal group. The Three Rivers group won another festival plaque and the Calgary entry won the set design award. James A. Falconer, Welland, and Herbert Whittaker, Toronto, shared the directing prize. John Colicos as King Charles in the Toronto entry won best male actor award and Doreen Richardson of Calgary was the best female actor. Jean Coutu, Montreal, was the best supporting male, and Doris Mead, Calgary, best supporting female.

Closing night shot-in-the-arm came from London native Hume Cronyn here for the closing of the festival. He felt that in the little theatre and ANTA groups rested the future of the theatre. Alexander Knox opened the festival and George Freedley addressed the first Canada Theatre Conference on the workings of ANTA.

The 1,200-seat Grand theatre, where the festival was held, grossed \$10,000 on the performances, the most successful of the 12 festivals. St. John, N. B., is the site for the 1952 festival and Victoria, B. C., was chosen for the 1953 event.

## London Legit Bits

London, May 22.

Constance Cox's dramatization of Oscar Wilde's "The Picture of Dorian Gray" is set for a provincial tour, opening in Newcastle, July 2. . . . Chili Boucher starring in provincial tour of "The Dish Ran Away" . . . Terence De Marney and Winifred Shotter to co-star in the Bernard Shaw "Shavings," which comprises a three-some of one-act, titled "Village Wooing," "Dark Lady of the Sonnets," and "Man of Destiny," which just finished a short run at St. Martin's. Tour starts early June.

Ralph Reader will revive the old American musical, "The Girl Friend," which was produced at the Palace Theatre by Clayton & Waller in 1927 and ran over a year. Tour starts in August, with Clifford Mollison, one of the originals, likely to be in the cast. . . . Tom Arnold intends to tour Iver Novello's "King's Rhapsody," when show gives the Palace in October. Jack Buchanan will head the cast, with show staying six weeks in each town.

## Loewenthal to Berlin

Mexico City, May 22.

The government here has named Rudolph Loewenthal, the European who made six pix in Mexico, as rep of this country at the Berlin Film Festival, June 5-15. Pedro Armendariz, Mexican pic star, will accompany him.

Loewenthal will exhibit his latest, "Girls in Uniform," at the festival. It was made here in Spanish, and stars Italian actress Irasema Dillan.

## 12 Nations' Pix In Venice Festival

Rome, May 15.

International Film Festival of Venice in collaboration with the Venice Tourist Assn., has announced the 12th Annual Film Festival to be held in Venice Aug. 20-Sept. 10. This is only the preliminary announcement, with the Rome office of the Venice Festival hoping to have detailed arrangements completed early in June.

This year the jury of men which will judge the film entries will include the president of the festival, head of the SAVIAT, an important member of the Italian press, and two qualified crits nominated by the festival prexy. Prior to the exhibition of feature films, Aug. 8-18, there will be a showing of children's films, scientific pix and documentaries. All showings will be in the Cinema Palace on the Lido Venice, while an open air cinema will be used for the general public. Trade showings for exhibitors will be held during this period in projection rooms in offices of the city of Venice.

Other events to run concurrently with the Film Festival will be conventions of the Film Club Committee, Art Film Club, ANICA (government film heads) and the International Convention of the Cinema Technicians.

Film entries are promised from France, England, Mexico, Germany, Ireland, Canada, Denmark, Finland, Austria, Switzerland, U. S. and Italy. There may be entries also from Russia, Czechoslovakia and Poland.

## London Film Notes

London, May 22.

Henry Sherek and author John Dighton closed film deal with Alexander Korda for Vaudeville Theatre hit "Who Goes There?" Deal is similar to author's former play, "Happiest Days of Our Lives," which was also bought by Korda and involved around \$28,000; part cash and part share of film profit.

Ann Blyth is to do personal at Metro's Empire where her starrer "The Great Caruso" is being shown. . . . Renown Films production of Charles Dickens' classic "Scrooge" into production at Nettlefold's studios May 22, with Alastair Sim starred and Brian Desmond Hurst directing. . . . George Browne, producer of "Hotel Sahara" for J. Arthur Rank, in which Yvonne de Carlo is starred, collapsed in Madrid while looking for suitable location for his next picture and is critically ill.

Jay Lewis, whose last picture was "Morning Departure," one of the few pics which has made money for the Government Film Bank, goes into production at Shepperton studios in July with "Gift Horse," which will be directed by Compton Bennett and will star Trevor Howard and Jack Hawkins. . . . New film company, Wellington Productions, Ltd., tees off with "The Good Beginning" by Janet Green, with Lance Comfort to direct and co-produce with John McCormick. Peggy Cummins is scheduled to co-star with Dirk Bogarde, if J. Arthur Rank will release latter. Pic will take eight weeks to produce, with shooting to start June 1, at Riverside studios.

Anatole de Gruenwald, who has acquired film rights of Noel Coward's former hit play "Tonight at 8.30" is trying to line up Glynis Johns and John Mills for the top roles. . . . J. Arthur Rank is bidding for services of Glynis Johns to take the Wendy Hiller role in film of "Ann Veronica," based on the Jack Hylton's play of same name, which was a fair hit a couple seasons ago at the Piccadilly Theatre. Columbia Pictures has acquired part rights to "Castles in the Air," the former Jack Buchanan hit, which they will film in England, in conjunction with Hallmark Films.

# Britain Fest Boosts London Legit; Most Show Biz Branches to Gain

London, May 29

## Grand Opera on Mexico TV for First Time

Mexico City, May 29.

Grand opera was put on television for the first time in Mexico for the preem last week of the National Opera spring season at the Palace of Fine Arts (National Theatre). The TV was a definite success. It was done over XHTV-Channel 4, Mexico's first video station. Show was also aired by radio station XEX, Ford Motor Co. of Mexico sponsoring.

Opera was Giordano's "Andrea Chenier," with Mario del Monaco in the name role, Giuseppe Antonelli directed.

## Nip Film Exec's Blast At High Rentals Burns U. S. Distribs in Japan

Tokyo, May 22.

American film reps in Japan are doing a slow burn over the charges leveled in New York recently by Nipponese film exec, who declared that joint-selling by U. S. producers through the Motion Picture Export Assn. enabled them to charge "exorbitant" rentals which were ruining the Japanese theatre biz and permanently damaging U. S. film prestige.

The recently depurged Japanese official, who is an advisor to the Toho Motion Picture Co. and head of the Towa Film Corp., indie distrib outfit, stated in N. Y. that rentals on ordinary U. S. features averaged 35% and that on better pic went to 70%. According to Central Motion Picture Exchange the average rental on a black-and-white feature is 50%, which is the same figure obtained by principal Japanese distrib. Rental on certain pix with big appeal, principally titlers, run as high as 60%, but CMPE has never jacked up its take to 70%.

Kawakita also alleged that high American rentals were causing bad exhibition conditions, making theatre operation so unprofitable that film houses have no heat and are in disrepair. Yet film distrib here, however, point out that a majority of Japanese theatres before and during the war had no central heating, and that most of the disrepair is a result of wartime deterioration. As a matter of fact, as a result of constant encouragement by CMPE, most film houses in Japan handling American product have been cleaned up and repaired to a point where they offer higher standards than the average native film house. Most exhibs have found that the extra effort and expense has paid off at the boxoffice.

American film reps here see Kawakita's allegation as part of an attempt by Nipponese producers to discredit American pix in an effort to recapture part of the market which native films have lost to the U. S. product. The need for this was recently pointed up by the results of a public opinion poll which showed that 41.6% of persons polled prefer foreign films 31.5% favor native product and remainder are indifferent.

## Miss Bel Geddes May Open 'Moon' in London

London, May 29

Otto Preminger left here last Wednesday '23 after a week of preliminary discussions on the West End presentation next year of his Broadway production, "The Moon is Blue." Reports that local legit managements were bidding for the play were countered by Preminger with the statement that the property is not for sale. He said it was being put on directly by Aldrich & Myers in association with Gilbert Miller. Barbara Bel Geddes, who stars in the Broadway production, would open the play in London.

Preminger said he had been considering whether to revise the strong American flavor of the play to accommodate British tastes, but had come to the conclusion it would be best to present it in its original form without any major adjustments. It would probably have a short out-of-town tryout to test public reaction before coming to the West End.

It's impossible to assess, at this early stage, the effects of the Festival of Britain on West End legit attendances. It would seem, however, that the Festival is an attraction which must help most branches of the entertainment business.

Large numbers of foreigners coming in from the Continent and from America for the Festival season, will spend perhaps one or two days seeing the exhibition, and for the rest of the time will go around the theatres and cafes. Provincial visitors who come to town only for a day may restrict themselves to a quickie tour of the Festival, but those who spread their visit over a few days will want to catch some of the current West End plays.

One branch of entertainment which will not benefit considerably by the Festival will be the picture theatres. Yet one West End picture, "The Great Caruso," shattered a 22-year house record at the Empire last week. This, in part, is due to the crowds who came to London for the Whitton holiday weekend, with the Festival as a main lure.

## Hylton Rides High

In the legit field, Jack Hylton, who is operating four shows, three of which are musicals, is doing practically capably with them all. Topping is "Kiss Me, Kate," at the London Coliseum, with an average of \$24,000 per week. Victoria Palace's "Crazy Gang," is next with \$17,500, with "Take It From Us," the radio feature at the Adelphi, hitting a steady \$13,000. Hylton's latest, "The Happy Family," a straight play at the tiny Durbess Theatre, is raking in well over \$3,500 per week, which with small overhead is a paying proposition.

Of the other major managements, H. M. Tennent, Ltd., with seven plays, is doing mostly capably, with the only weakie being the Chekhov revival, "The Three Sisters," skedded to fold soon.

Henry Sherek, with his two plays, "Who Goes There?" at the Duke of York's, and the "Hamlet" revival, at the New Theatre, despite latter's bad notices, with Alec Guinness panned as lead, is doing capably with both shows.

There is still a big demand for musicals and revues in the West End. Instance is Prince Littler's "Carousel," at the Drury Lane, which, despite nearing its year's run, is garnering hefty intakes. Likewise Tom Arnold's "King's Rhapsody," at the Palace, and "Gays the Word," at the Saville, both moneymakers. Same applies to Emile Littler-Tom Arnold's "Latin Quarter," revue at the London Casino; and Bernard Delfont's "Folies Bergere," at the Hippodrome.

Well in the lead are Vivien Leigh and Laurence Olivier's "Caesar and Cleopatra," and "Antony and Cleopatra," both alternating at the St. James's Theatre to stamdee trade.

Finally, topping them all in weekly grosses is Danny Kaye at the London Palladium, in for eight weeks. House was sold out months before he opened, and Kaye is chalking up a record for the house at around \$33,000 a week.

Gloom has spread to the suburban and provincial legit houses, with managements maintaining that they are going through the worst crisis they have had in years, with half of their towns, especially those nearer London, emptying out nightly, all Festival bound.

This has not only caused a stoppage of biz in the entertainment industry, but restaurants and hotels are also complaining of a very lean time.

## Scrap Brit. Pix Rep.

London, May 22

A repertory season of British films planned at the New Gallery for the last two weeks in June as part of the trade's contribution to the Festival of Britain, has been abandoned.

Reason given by the sponsors, the British Film Institute, is the refusal of the Customs & Excise to grant relief from entertainments tax in the same way in which legit Festival productions are exempted.





## TRADE SHOWS IN THEATRES!



ALBANY—6/11—8:30 P.M.  
Grand Theatre  
11 Clinton Avenue

ATLANTA—6/18—8:30 P.M.  
Loew's Grand Theatre  
157 Peachtree Street

BOSTON—6/11—8:30 P.M.  
Loew's State Theatre  
265 Massachusetts Avenue

BUFFALO—6/18—8:30 P.M.  
Shea's Buffalo Theatre  
646 Main Street

CHARLOTTE—6/11—8:30 P.M.  
Center Theatre  
1427 East Morehead Street

CHICAGO—6/14—8:30 P.M.  
Monroe Theatre  
57 Monroe Street

CINCINNATI—6/12—8:30 P.M.  
Monte Vista Theatre  
6229 Montgomery Road

CLEVELAND—6/11—8:30 P.M.  
Loew's State Theatre  
1515 Euclid Avenue

DALLAS—6/11—10 A.M.  
Melba Theatre  
1913 Elm Street

DENVER—6/11—8 P.M.  
Lakewood Theatre  
8000 West Colfax Avenue

DES MOINES—6/11—8:30 P.M.  
Uptown Theatre  
4115 University

DETROIT—6/12—8:30 P.M.  
Globe Theatre  
3520 Grand River Avenue

INDIANAPOLIS—6/18—8:30 P.M.  
Loew's Theatre  
35 N. Pennsylvania Street

KANSAS CITY—6/11—8:30 P.M.  
Loew's Midland Theatre  
1228 Main Street

LOS ANGELES—6/11—8:45 P.M.  
Four Star Theatre  
5112 Wilshire Blvd.

MEMPHIS—6/11—8:30 P.M.  
Loew's Palace Theatre  
81 Union Avenue

MILWAUKEE—6/14—8:30 P.M.  
Tosa Theatre  
6823 W. North Avenue

MINNEAPOLIS—6/12—8 P.M.  
Granada Theatre  
3022 Hennepin Avenue South

NEW HAVEN—6/11—8:30 P.M.  
Loew's Pbi Theatre  
23 Church Street

NEW ORLEANS—6/11—8:30 P.M.  
Loew's State Theatre  
1108 Canal Street

NEW YORK-N. J.—6/4—10:30 A.M.  
M-G-M Screen Room  
639 Ninth Avenue

OKLAHOMA CITY—6/11—8 P.M.  
Home Theatre  
219 Northwest 8th Street

OMAHA—6/11—8:30 P.M.  
Dundee Theatre  
4952 Dodge Street

PHILADELPHIA—6/11—11 A.M.  
M-G-M Screen Room  
1233 Summer Street

PITTSBURGH—6/11—8:30 P.M.  
Loew's Penn Theatre  
Sixth Street and Penn Avenue

PORTLAND—6/12—8 P.M.  
Laurelhurst Theatre  
15 N. E. 28th Avenue

ST. LOUIS—6/18—8:30 P.M.  
Loew's State Theatre  
715 Washington Avenue

SALT LAKE CITY—6/11—8 P.M.  
Southeast Theatre  
2121 South 11th East

SAN FRANCISCO—6/11—8:30 P.M.  
Loew's Warfield  
982 Market Street

SEATTLE—6/11—8:30 P.M.  
Greenlake Theatre  
7107 Woodlawn

WASHINGTON—6/11—8:30 P.M.  
Loew's Palace  
1306 F. Street N. W.

## ALL-TIME PREVIEW HIGH!

They tore down the house! They cheered! They loved it! The first Preview in the East made history at Loew's 72nd Street Theatre, N. Y. The report from Film Research Surveys is thrilling: "New high in audience recommendation for musicals, topping even 'The Great Caruso'." This makes it unanimous. In Hollywood the Preview got "the highest audience reaction" in M-G-M's Coast history!

## TRADE SHOWS IN THEATRES!

It is fitting that M-G-M's mighty attraction which has already been hailed as "The 'Gone With The Wind' of Musicals" should be trade-shown in theatres. Invitations have been mailed. If yours has not arrived, come anyway. As in the case of "King Solomon's Mines" we feel that only a theatre screening can truly convey the size and importance of "Show Boat." DON'T MISS THE BOAT!



M-G-M presents "SHOW BOAT" starring KATHRYN GRAYSON • AVA GARDNER • HOWARD KEEL • with JOE E. BROWN • MARGE and GOWER CHAMPION • Robert Sterling • Agnes Moorehead • William Warfield • Color by TECHNICOLOR • From the Immortal Musical Play "Show Boat" by Jerome Kern and Oscar Hammerstein, II • Based on Edna Ferber's Novel • Screen Play by John Lee Mahin • Directed by George Sidney • Produced by Arthur Freed



# ROSSEN'S PACT BEING SETTLED BY COLUMBIA

Hollywood, May 29.

Negotiations are underway between Columbia and Robert Rossen to settle writer-producer-director's production-releasing deal with the studio. It's said Rossen plans to set up an indie production company in Mexico and maintain his permanent residence there.

Rossen has been named several times as a Communist by witnesses before the House Un-American Activities Committee, reportedly including in his organization several writers and others named as Reds or Communist sympathizers. Committee has issued a subpoena for Rossen but it hasn't been served since he's been in Mexico since the committee began its hearings. He has been living in Mexico City since last March.

Settlement of Rossen's deal also would undoubtedly include studio's purchase of Rossen's 30% interest in companies involved in production of "All King's Men" and "Brave Bulls." They were made by Robert Rossen Productions and Robert Rossen Enterprises, respectively. "King's Men" won the 1949 Academy award as the best film and won Broderick Crawford the award as the best actor.

## Chi Price Cuts

Continued from page 1

notice of the crippled exhibs last week when he reported theatre closings and the general biz drop here "is costing the city \$6,000 a week in amusement taxes and additional thousands in license fees." Prendergast, who put the blame on video, said the city's tax dipped better than \$300,000 in 1950 over the preceding year, and in the first four months of 1951 is over \$100,000 below 1950. According to Prendergast's figures, theatres for first four months of 1951 netted City Hall a mere \$374,578 as compared to \$478,643 for the same period in 1950.

Another phase of the tangled Chi setup is the 118 (at last reports) theatre closings in this exchange area. Closings, which have been at the rate of one theatre every six days since 1948, have not only left operators in sorry straits, but have lessened building values considerably. Fact is that rather than have the eyesore of a dead motion picture theatre on their property, two landlords have walked into operatorship while the regular exhibit walked out. This was revealed recently as an aftermath to the Rosewood and Symphony Theatre shutterings.

Allied, meanwhile, which fought on the side of the Jackson Park Theatre during its litigation with the majors, has not only yanked its support but is currently aiding Balaban & Katz in the latter's attempt to modify the JP decree in U. S. Circuit Court.

Allied is now taking the position that two weeks' limitation on pix playing B&K loop theatres does not give individual films enough advertising momentum to penetrate indie subsequent-run showings. Action is a surprise, Allied's beef notwithstanding, because indies are resolutely thinking along the same lines as their former arch enemies.

Caught in the middle is the Jackson Park Theatre, which is still a member of Allied but it's understood it may withdraw shortly.

Some quarters reckon Allied's floating sympathies are motivated by meatier stakes than mere exploitation advantages. Tossing in chips with B&K may effect a settlement of Chi's price war, since circuit's Tower and Southtown Theatres slashed tariffs where some say it wasn't particularly expedient. In the wake of B&K slashings, several surrounding indies jumped on the reduced-price merry-go-round.

If Allied could persuade B&K to call off the hounds, it would possibly be the most efficacious means of settling the price war. Additionally, five theatres announced plans to shutter, stretching this total to 118. Houses are Regent and Radio, both Schoenstadt Circuit theatres; Road, which burned last week, and will not be rebuilt; Wilmette, sold to Encyclopedia Britannica and the Brandt.

## Par-Ferrer

Continued from page 2

U. S. Attorney General. He said his endorsement of the leftist outfits was the result of his own "stupid carelessness," that he had no knowledge of their political identity.

Others such as actor Larry Parks believe they're in somewhat the same predicament. Parks testified he actually joined the party but shortly after found himself disillusioned by its precepts and made a hasty exit. Point made by Louis Mandel, Parks' attorney and manager, is that the star was guilty of a big blunder in aligning himself with the Reds, but in view of the fact he came clean with the House probers he's entitled to forgiveness.

Following testimony last Thursday (24) by director Frank Tuttle, Rep. Francis Walter (D., Pa.) said he hoped the studios would not bar from employment those witnesses who cooperate with the probe, such as done by Tuttle. He added if employers do adopt non-sympathetic policies it would "discourage people awaiting the opportunity to make their contributions to the work of this committee." Chairman John Wood (D., Ga.) of the House Committee recently made a similar plea for producers to hire Hollywood witnesses who offer frank and helpful testimony in the investigation.

Holt Inks Hayden

Hollywood, May 29.

Sterling Hayden achieves distinction as the first Hollywood actor to be handed a film role after testifying before the House Un-American Activities Committee in Washington. Nat Holt signed Hayden to costar with Edmond O'Brien in "The Denver & Rio Grande."

Edward Dmytryk was the first director among the Hollywood group of witnesses to return to work. He was signed two weeks ago to pilot "Mutiny" for King Bros.

## 3d Dimension

Continued from page 3

while Friend Baker is chief engineer and designer of the equipment, and Ray Heinze, production manager.

## Stereo Co. to Test

### 3d Dimension Setup

Experimental work on third dimension process developed by the Stereo Corp. of America, Worcester, Mass., has been completed, and technique will be given its first commercial test this summer.

Three-reel subject of a surgical operation will be shot within the next two months and pic will be exhibited at a convention of physicians and surgeons in San Francisco in September. Two other subjects for industrial concerns also have been paced.

Spokesman for Stereo said in N. Y. Friday (4) that when the trio of pix have been completed, process will be ready for actual theatre production. Process has been in experimentation for the last 13 years. Stereo is a subsidiary of Worcester Film Corp.

## RKO Releases

Continued from page 3

1948, and others were already too far along to stop. He has had almost 20 of them doctored in the past six months by Jerry Waid and Norman Krasna as a preliminary to their starting work on their own indie slate at the studio.

Backlog, in the announcement this week, was stated to represent a production investment of \$21,000,000. Many of these were made during the period of top Hollywood costs.

Thirteen of the 33 pix for '52 are slated as coming from the studio itself and from its backlog. Twelve others are listed as emanating from the Wald-Krasna unit and eight more from other indies. Later include Samuel Goldwyn, who's down for "I Want You" and "Hans Christian Andersen"; Walt Disney, "Alice in Wonderland" and "Rob-in Hood"; Winchester, "The Big Sky" and "The Left Hand of God"; Filmakers, "Day Without End"; and Sol Lesser, "Tarzan the Hunted."

## Screen Quota of 27% In Offing for Germany

Bonn, May 22.

Federal government authorities last week held their first meeting with German industry reps to negotiate on establishment of a German screen quota. Federal ministry of economics negotiated for the government, and there was general agreement that such a move is necessary, but industry spokesmen emphasized that a screen quota alone will not solve the German film crisis.

Quota legislation is expected to be passed before Aug. 31, the end of the present season. It will not be more than 27%, in accordance with the provisions of General Agreement on Trade and Tariffs (GATT), to which western Germany became a signatory recently at Torquay, England. Quota will not influence film imports, since they will become completely free after Aug. 31, as another GATT provision.

Industry spokesmen further stated that a reorganization of film financing is urgently needed. Lack of backing has plagued the German industry since late last year.

## Hardie Meakin Dies

At 61 in Washington;  
Key RKO Aide in D. C.

Washington, May 29.

Hardie Meakin, 61, division manager for RKO Theatres and RKO rep in dealing with Government agencies in Washington, died Saturday night (26) at the U. S. Veterans Hospital at Mt. Alto, Maryland. He was a former D. C. VARIETY correspondent. Meakin went into Mt. Alto Hospital only last week, after being treated at George Washington Hospital, Washington, for more than four months.

He will receive a military funeral, with interment in Arlington National Cemetery on Thursday afternoon (31). Body is in Chambers Georgetown Funeral Home, 3072 M St., N. W.

Meakin, a native of Ogden, Utah, was widely known for his civic activities in Washington, where he had settled 40 years ago. Back in 1934, he helped to create the initial show business angle in the President's Birthday Ball affair, bringing Ginger Rogers here to entertain. He remained an active figure in all these affairs during the New Deal, World War II, and postwar affairs.

Meakin served in the U. S. Savings Bond drives each year and, in January, 1949, was chairman of the Floats Committee for President Truman's Inaugural Parade. He was also active in Tent 11 of Variety Clubs, and served as its Chief Barker in 1941. He belonged to the National Press Club, Washington Advertising Club, and Washington Board of Trade. The Board of Trade gave him a special citation last year for his services to the nation's capital. During World War II, Meakin was a member of the War Activities Committee of the motion picture industry; help promote the salvage drives, Stage Door Canteen in Washington and War Hospitality Committee.

Meakin broke into show business at 16, playing small roles in summer stock. When he was 21, he began a 78-week season as the boy in the "Old Homestead." He was part of the first stock company which played Poli's Theatre, Washington, in 1911. From then on he settled in D. C., the next year marrying Marguerite De Sale, daughter of the correspondent for the Detroit Free Press.

He served as an officer in World War I and afterward became Washington correspondent for VARIETY. Subsequently he became press agent for the Fox Theatre, now the Capitol. He joined RKO-Keith's Theatre in 1931 as manager. In 1944, he became assistant RKO division manager for the midwest Washington division and later shifted to Trenton as division manager of the Washington-Trenton-New Brunswick division.

In 1947, he returned to Washington in the dual role of Keith's Theatre manager and company rep in Government contacts.

Besides his widow, Meakin is survived by two sons, Army Capt. Leonard Meakin, stationed in Germany, and Hardie Meakin, II, student at American University; and two brothers, Hal and Charles, both of Hollywood.

## Europeans Figure Foreign Revenue Is Now Nearer 50% of Total Gross

Paris, May 22.

The "foreign revenue seen, on the upgrade" story in VARIETY May 2 has drawn considerable attention here. American film men are questioning the figures quoted and already consider the foreign revenue as much closer to 50% than the 35% quoted as the studios' total take. Of this, they say, one third is derived from Britain (Canada is considered as U. S. and Australia as Far East), one third from Latin America and Far East, and one third from the European continent, Middle East and Africa.

In Europe, France is to be considered as entirely different from the balance of the Continent. The French, due to their love for their home product, are not giving American pix anything like the percentage of grosses gotten in other countries. Yank films do not even get half of the grosses, which is about the same as grossed by the local product, whereas on the rest of the Continent U. S. pix draw about 75% of the pixgoers' money. Added to this is the fact that out of the take, other Continental territories only have to stand normal distribution costs, meaning about 25% of the take. In France, increased costs and taxes bring the overhead to such a staggering figure that the studio is lucky it can net 15% of the figures grossed by the distributing branch there. And it does not look as if there was to be any improvement in this matter. Most majors report, for the last 40 weeks, an increase in expenses that more than offsets the increase in business. This considerably minimizes now the importance of the remittances, and the \$1,750,000 provided by the agreement represents about the net take-home possibility. The increase in expenses comes from all phases: salaries, dubbing costs and taxation. So that France, which is the turntable of the Continent, is by far the worst paying territory, comparatively speaking. Even the small Israeli territory, though the moneys are frozen, permits Yank distributors to garner nearly \$1,000,000 a year.

### How It Shapes Up Today

In every territory, Yank distributors find themselves confronted with special problems. Finland and Scandinavia are currently satisfactory. Belgium is doing sock business, and Holland is now causing no worry. Germany is a territory not yet able to define for some time, as it's undergoing a process of readjustment. The Motion Pictures Association of America, as instanced by John McCarthy's current trip, is working on getting home the same \$7,000,000 the studios have coming from Italy. McCarthy has also been to Spain, where the business is good but the situation has to be clarified in all phases, from import licenses to remittances of revenue. Portugal is ok. So is the Near East. North Africa is considered as part of the French territory. The one shining spot is Switzerland, where not only is there no objection to the studios bringing their money home, but where they are not expected to leave it there to accumulate.

Even if picture attendance, all over the world, is not up to what it has been in the peak years that followed immediately the last war, business on the whole can be considered as very satisfactory, and with the single exception of France where the natives are sold on their home product, opposition to U. S. exports is comparatively a minor item, even in Italy, where production is an important branch of the industry. Yank films are in demand.

Also while U. S. grosses have been influenced by TV, this kind of opposition is practically in-existent on this side of the ocean. Visual entertainment is still centered on the theatre screens.

It is to be borne in mind that not only are pictures to be considered as a source of revenue, but they are one of the most important factors of U. S. public relations abroad. They can do more than any other agency to sell America to nations which have to be sold, and kept sold. They are the most potent peace weapon of U. S.

As to the use by the picture industry of balances accruing abroad from the sale of other U. S. ex-

ports, that is another story. After the war, it was found necessary to make special and expensive deals to get home the moneys that had accumulated to the credit of the studios. What pictures that now may be made abroad can be easily financed on the moneys garnered by the distribution of Hollywood product there, and they are unlikely to find themselves in a position where they will act as a collecting agency for exporting firms on any considerable scale.

## Mono, Subsidies Show \$258,118 Net for 39 Wks., Reflecting Hypo

Reflecting marked improvement, Monogram Pictures and subsidis, including Allied Artists, had a net profit of \$258,118 for the 39 weeks ended March 31, 1951, outfit reported this week.

True comparison figures could not be computed for the reason Mono made extensive adjustment in its profit-loss statement at the end of its last fiscal year. Company first reported it had a loss of \$263,342 for the '50 fiscal year, which ended last July 1. However, this did not take into account two items which were released through United Artists under indie producers' commitments to the latter distrib.

The two films wound up in the red to the extent of a special amortization of \$400,000, thus forcing the adjustment in consolidated loss for the entire year upward from \$263,342 to \$663,342.

Mono's first 39 weeks in '50 resulted in a profit of \$375,563 but this was before the adjustment at year-end was made. Outfit had a hefty loss in the final quarter of the year. Gross business for the first 39 weeks in '51 amounted to \$6,351,882. Because of the prior year's losses no reserve for Federal income taxes was included in the profit figures.

Steve Brodsky, Mono prexy, stated in his interim report prospects for the future appear healthy. He said the company's current releases and upcoming pix comprise "the biggest concentration of box-office values" the company ever has had.

## Child's Slaying Brings Circuit Theatre Policing

Hollywood, May 29.

As the aftermath of killing of Patty Jean Hull, 10, lured from a theatre to her death by a degenerate, circuit theatres have ordered stricter supervision of unaccompanied juveniles and regular aisle-policing to safeguard them from adult strangers.

Indies are taking similar action, although understaffed in recent months due to poor business, making supervision difficult.

All Fox West Coast houses have instituted a new rule calling for periodic policing of aisles to keep juveniles seated in certain sections only and to report if any adult attempts to speak to children.

### Asks Trial TV Ban

KTLA's Klaus Landsberg has asked other local tele stations to join him in ban on televising the trial of Henry McCracken, indicted for murder of 10-year-old Patty Jean Hull, because he feels "details of a sex murder are not a fit subject for television." He added he's worried about "blood-curdling things which will be brought out in such a trial."

Landsberg said if other stations don't join the ban, KTLA probably "won't cover it anyway, although it will, of course, include bulletins and news stories on regular tele-news-casts."

### 20th Testing Duo

Twentieth-Fox has concluded a pair of test-option deals with Charles Cooper, who understudied Tyrone Power in the "Mr. Roberts" London production, and Tommy Morton, television and musical-comedy performer.

Cooper will be tested in N. Y., and Morton goes to the Coast with in the next week for tests.



# Three Omaha Houses Shutter But One Opens; Des Moines About Even

Omaha, May 29.

Net shutterings in the city the past couple of months have amounted to just two. Walter Creal's new Center Theatre in the southwest district added to the open houses and cut down by one the three closings of the past couple of months.

Houses not operating are the two neighborhoods, the Forty-Fifth St. and the Arbor, both owned by Ralph Goldberg. He has "Closed for Renovation" signs but has made no move to reopen the houses in a long time. The Roseland, large nabe in South Omaha remains unopened although there have been several nibbles by would-be exhibitors.

## Offset Des Moines Closings

Des Moines, May 29.

Theatre closings in Iowa the past two years have been negligible for the reason that the more than 40 closings have been offset by the opening of a dozen theatres and 30 drive-ins. In not one case of actual shuttering has it been a permanently established theatre operation. The closings have the same background in many instances, i.e.: a young fellow usually with a veteran background going into a small town and selling the merchants on the idea of opening a pic theatre in some empty store building. Little or no capital or equipment has been involved and the house has operated a day or two a week strictly on a shoestring basis.

With only one TV channel open in this territory to date, the television threat has been of no consequence in competing for attendance. Because of a very long and hard winter business generally has been off. However, where operators have had the combination of good product and a break in the weather at the same time, their figures have indicated the same response to business as always.

Although there have been no openings of flashy big houses, remodeling, modernizing and new equipment installations indicate the operators in this territory still have plenty of faith in the industry.

## Tuttle Tussle

Continued from page 2

pictures Tuttle was to direct in Vienna. Second, Columbia, distributor of "Face," which was to have released the other pictures also, asked permission to delete Tuttle's name.

Tuttle wrote to the Screen Directors Guild that he would agree providing (1) the Guild arbitrated and decided use of his name would harm film's sale; (2) Columbia would immediately pay him \$5,000 due him on release of the picture; and (3) Columbia would restore his screen credit provided it were subsequently determined that it would not harm sale of the picture.

Tuttle said he was still waiting to hear from Columbia.

Then, said the director, after the Un-American Activities Committee accepted his request to testify, he wired his agent, Lou Wasserman, at Music Corp. of America, to object to withdrawing the credit because he was certain "the reaction of the committee and the public will be just."

Tuttle told VARIETY at the hearing that he was planning an almost immediate return to Vienna to work on a story idea.

## Stockholder Stew

Continued from page 3

waiting the more than six months until the annual stockholders' meeting in December.

Squawk to the D. of J. was that, despite the trusteeship of the theatre stock, directorate of the theatre company was named by Hughes and is therefore not independent. They also objected to Hughes' decision to move the annual stockholders' session from the spring until mid-December, thus giving the new board a full year in office before the shareholders could even vote for or against members.

## Cleve. 1st-Run Closes

### Because of Poor Biz

Cleveland, May 29.

Esquire Theatre closed its doors Monday (28), and its staff was given two-week notice.

Lease has about 7½ years to run. Harold Greenberger, the owner's son, who managed the house, is quitting the film biz as was caused by poor biz under first-run policy. Whether the 704-seat will reopen under a new policy or is to be sold has not yet been decided by Henry Greenberger, head of the Lake Theatre Co., which operated it for nearly three enter the steel industry.

## Lichtman

Continued from page 3

in Toronto, succeeds Myers as branch chief.

Headquarters for company's mid-west district have been shifted from Kansas City to Minneapolis, with Morton A. Levy in charge. Filling vacancy left by Aaron's promotion to western division head. Levy, former Minneapolis exchange manager, has been replaced by Ralph Pielow, Jr., transferred from Des Moines. Robert Conn, sales manager in Kansas City, moves up to Des Moines branch manager.

Lichtman said 20th would release not less than 36 pictures made by the studio in 1952. Budget of \$30,400,000 has been set up for the program, indicating an average cost of \$1,400,000. That's almost \$200,000 below the past year's average. Lichtman added that production chief Darryl F. Zanuck hoped to trim the budgets even farther if possible without sacrificing values.

## Fanny Brice

Continued from page 2

made her debut on the London stage, the aim of most vaudeville performers of that period. Her motion picture bow was in 1928 in "My Man," named after a song she had introduced with wide success in "The Follies."

In the early 1920s, Miss Brice added to her laurels as a stage comedienne in a number of shows, such as "Nobody Home," "The Honeycomb Express," "The Music Box Revue" and "Why Worry?" David Belasco wrote "Fanny" especially for her in 1926, and in subsequent years she starred in "Floretta," "Sweet and Low" and "Billy Rose's Crazy Quilt."

Best known of all the characters she created was that of Baby Snooks. It came about inadvertently during a backstage party after the opening of one of the "Follies" shows. The ad lib character, then known as Babykins, impressed Moss Hart so much that he wrote some material for it and urged her to develop it. Later, with the aid of writer David Freedman, she built Baby Snooks into a national institution that became a favorite with radio audiences and remained so until her death. She was preparing to continue her weekly program on NBC when the end came.

The song, "My Man," on which her first motion picture was based, was generally supposed to refer to her second husband, Nicky Arnstein, whom she divorced later. Her first spouse was Frank White and her third was Billy Rose. All her marriages ended in divorce. Her two children, who survive, are Mrs. Frances Stark, wife of Ray Stark, an agent, and Billy Brice, a successful painter. She also leaves three grandchildren, John Brice and Peter and Wendy Stark.

Miss Brice's hobby in recent years was interior decorating, at which she achieved considerable note. In addition to her own home and those of near relatives, she designed interior decor for the homes of numerous friends, including Eddie Cantor, Ira Gershwin, Katharine Hepburn, Dinah Shore, Elsa Maxwell, Danny Kaye and Cy Howard.

## P-TA Exhib Team To Nip Omaha Kid Hoods

Omaha, May 29.

Five Parent-Teachers Assns. and Benson (nabe) Theatre owner Jack Epstein finally combined to try to stop the worst case of juvenile hoodlums in the town's history. Teen-agers have been turning the theatre into a ruckus center every Friday night. Result is that the Parent-Teachers leaders will sit in Friday nights in an effort to discover the cause of trouble and squelch it if possible.

Epstein pointed out that he has had to call in police several times. Roughneck tactics are hurting business, patrons writing they do not want to be annoyed any longer. Age bracket where most trouble was located runs from 13 to 17. Catholic and Protestant school groups are united to do something about the hoodlums.

Other neighborhood houses have had to call police, and even in the downtown sector the theatres now have police on during the last shows. Gate-crashing has been common.

## Mankiewicz Named Year's Best Director By SDG for 'Eve'

Hollywood, May 29.

Joseph L. Mankiewicz was named best director of the year for "All About Eve" (20th) by the Screen Directors Guild at its annual dinner meeting at the Beverly Hills Hotel Sunday night (27). He won the award two years ago for his "Letter to Three Wives" (20th).

Mankiewicz won out over other winners of SDG quarterly awards for this year. John Huston for "Asphalt Jungle" (M-G), Billy Wilder, "Sunset Boulevard" (Par), Vincente Minnelli, "Father's Little Dividend" (M-G).

Presentations were made on NBC broadcast emceed by Don Hartman, Paramount production chief. Prior to the broadcast, Mankiewicz, as SDG proxy, presented an honorary life membership to Mack Sennett. Paramount had two camera crews shooting the whole show.

George Sidney was elected SDG president, succeeding Mankiewicz. Other officers chosen: Frank Capra, first vice; Mark Robson, second vice; Lesley Scander, secretary; George Marshall, treasurer. New board consists of John Ford, George Seaton, George Stevens, Walter Lang, Henry King, Leo McCarey, William Wyler, Charles Barton, Clarence Brown, Fred Zinnemann and David Butler. Sidney was treasurer and Scander second-vice. Ford, Capra, Stevens, Sidney, Lang, Robson, Seaton and Zinnemann were on the interim board named following resignation last October of the directorate in the wake of one faction's unsuccessful attempt to recall Mankiewicz. Nine of the new officers and directors were members of that directorate.

## Travelog on Eire Does

### Smash \$8,100 in N. Y.

Adding a curious but unbeaten touch to the N. Y. exhibition scene this week is a feature-length travelog made in Ireland which, although not widely heralded is stirring plenty of commotion at the pint-sized 55th St. Playhouse (260 seats).

Film, boxoffice statements disclose, rang up a phenomenal estimated \$8,100 in its first week ended last Sunday night (27). There were constant lines of waiting customers.

Harry Dugan wrote, directed and produced the film, lensed in Kodachrome, over a two-year span in Erin. Associated with him is N.Y. attorney Dell Mandel. Narration was provided by Hollywoodite Pat O'Brien, and Irish tenor Christopher Lynch sings a few tunes in the pic.

## Get \$2,500 at St. Louis Park

St. Louis, May 29.

Two armed bandits seized and tied up a watchman and a maintenance man at the Chain of Rocks amusement park and broke open two safes and then escaped with \$2,500 in cash. They first seized Robert Torolan, the watchman who sought to investigate the presence of an auto on the grounds several hours after the park had closed.

## TV As H'wood's Savior

Continued from page 3

Hollywood, the film colony would turn to lensing product for the new medium.

Film-makers have never talked much in public on the subject in deference to the theatreman—who promise for some time to come to be Hollywood's bread-and-butter. Despite tele's mushroom growth, it won't be ready for quite a while for Celluloidia's finest. And no one in the interim wants to jeopardize the good will of exhibitors for any particular studio by suggesting that it will soon be making pix for tele rather than theatres.

What happens to the exhibition end of the industry is, of course, the dirty streak in any silver lining that TV holds out for the production side. While film-making for video may prove an eventual boon to Hollywood, it will just prove another blow to theatres.

### A Hedge

Both industry observers and Wall Streeters see the UPT-ABC deal as a hedge against that contingency. Aside from the use of ABC as a means for programming large-screen video and of advertising its theatre attractions, UPT is seen as bulwarking itself against a possible shrinkage of theatre income by taking on an adjunct in an industry that is still in the expanding stage.

Difficult angle is that of the exhibitor not in the overpowering position of United Paramount to follow the old adage: "If you can't lick 'em, join 'em." As a result, it is pretty generally accepted that the exhibition end of the industry is in for some revolutionary changes in the next five years.

No one with a real insight into show business anticipates the demise of the film theatre—as has been wildly predicted by varied columnists, commentators and special-interest enthusiasts. There's no denying, however, that the present-day 18,000 or so theatres are going to be reduced drastically in number. Many fringe theatres have already felt the handwriting and there's bound to be a reduction to a hard core of profitable houses, considerably fewer in number than now exist.

### Revolution Extending to H'wood

The revolution is also seen extending to Hollywood, which will have to be regeared to make pix on a substantially-reduced cost basis. Neither of its customers, video and the reduced number of theatres, is viewed as likely to be able to support product made at present high prices.

While video may now be looked upon as the eventual saviour of Hollywood, it has also played its part, of course, in bringing the film industry to its present crisis crossroads. How big a part, however, is still The Great Debate in show biz. Film execs with access to a good many facts feel that there are a good many other contributory factors to the slide which the pic biz has taken since the peak war years.

Wall St. views on pix-vs.-TV were just taking shape this week after numerous developments of the past month, including the near-Warner Bros. sale, the Spyros Skouras announcement of a general 20th-Fox salary slash and RKO's statement showing more than a \$5,000,000 loss by its pic-making subsid.

While still puzzling over exactly what the ABC-UPT merger meant, Wall St.'s pros were confident that it meant a step forward. The deal brought a slight hardening of UPT prices and an upsurge in volume that is expected to increase as all the aspects are further clarified.

Throwing even more light on the Wall St. attitude on pix and TV, however, is the situation regarding RKO Picture Co. shares. After hitting a low of about \$3, price has begun to climb in the past week with steady volume. Querying brought to light a feeling that it was a good speculative venture since controlling-stockholder Howard Hughes was considered Hollywood's most likely candidate for breaking openly into the field of producing for TV or for opening the vast treasury of product on RKO's shelves to the new medium.

N. Y. Times aired a new public attitude on tele-vs.-pix in its editorial. Following a statement that TV had made "inroads" on the b.o., Times remarked: "Now the unexpected is happening. There are signs that television will actually

come to the rescue of the motion picture industry."

Paper's optimistic view was based on potential sale of old pix to TV providing new income for Hollywood. It also went on to say: "It would be surprising if the merger of a great broadcasting company and a great chain of theatres would not make the most of the possibilities that are now presented. . . . There can be little question that a new period in screen entertainment has opened and that the motion picture industry may yet hail television as its salvation."

## Metro Pay Cuts

Continued from page 3

their swipes 'at the moment would be beyond reason.

Warner employe morale is suffering currently from widespread firings which took place recently as an economy measure, plus the effects of the proposed sale of control by the Warner freres to the Louis Lurie group. Latter abortive move portended sweeping exec changes—and the general feeling is that the last hasn't been heard of the deal.

### RKO Payroll At Minimum

RKO, despite the heavy loss recently reported for 1950, has no big lineup of high-paid execs. Its studio payroll is at a minimum and its h.o. distribution staff is compact and receives only reasonable salaries.

Of the Little Three—Columbia, Universal and United Artists—none appears likely at the moment for the Skouras treatment. Universal went through its salary-slashing almost three years ago, when studio toppers, headed by William Goetz, and h.o. biggies, led by Nate Blumberg, accepted voluntary cuts. They have since been restored.

United Artists execs are already working on short pay in an effort to hold down costs so that the new Arthur B. Krim regime may prove successful in winning permanent control. Top trio of execs is taking only \$500 a week, while others are getting more, although less, probably, than at other companies.

Col proxy Harry Cohn has always been cautious in the payroll department, making any cuts at this time seem a highly unlikely prospect.

Reaction to the Skouras plan was mounting this week. Olympian observers generally thought the idea a good one. Their opinion is that salaries throughout the industry must be regeared to a new era of realism.

20th employes scheduled to be affected didn't like the idea at all, of course. There was also plenty of resentment by workers in other companies, who feared their boards of directors might take a cue from 20th.

Skouras plan provides that contract employes, except actors, should forego 25% of that part of their salary between \$500 and \$1,000 a week, 35% of that part between \$1,000 and \$2,000 and 50% of everything over \$2,000. The company would agree to divide among them one-half of the company's profits each year up to the aggregate sum of the cuts. The plan would affect 130 employes and would save about \$2,500,000 a year, according to Skouras.

## State Dept. Scouts

Continued from page 3

from Hollywood last week, where they met with execs of Screen Writers Guild and also probed facilities of Coast commercial pic producers. Delegation consisted of James Fairhney, William Barry and Jay Dresser. In talks with Allen Rivkin, Karl Tunberg and Leonard Spiegelglass, of SWG, State Dept. trio made a canvass of guild members who would be available to the department on strictly a consultant basis. It was stressed that while the pix division of the department was in need of writers, none would be employed on a permanent basis in any capacity.

State Dept. plans to get its full-scale production program rolling shortly after July 1, when Congress is expected to okay new budget for films division.

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## Red Probe Into Radio-TV

Continued from page 1

the committee members that since television is such a powerful medium of propaganda and since it comes directly into the home, TV should get the most thorough going-over.

### 3 Witnesses Last Week

Committee had only three witnesses before it last week—Ferrer, Budd Schulberg and Frank Tuttle. Ferrer, on the stand two days, attracted the most attention. However, he said he had never been a commie nor a commie sympathizer, and that he could not supply any information about Communists, since he didn't know any. Tuttle and Schulberg admitted being ex-Reds and came through with lists of those whom they knew in the party. Tuttle's list was the longest yet given to the committee by any witness.

On his recall Friday, Ferrer took a stiff going-over from the committee. Members told him they did not think he was a Communist but said they could not believe that anyone could know as little of the subject as he claimed he did. Ferrer fought back constantly.

Rep. Harold R. Velde (R., Ill.) asked him about the statement Ferrer issued, declaring he had never been a Communist or a party sympathizer, immediately after being subpoenaed.

"Had anyone accused you?" asked Velde.

"No, sir."

"Then why issue the statement?"

"Because in the minds of many people the material in Red Channels and the subpoena would give the implication that I was a Communist or Communist sympathizer."

Ferrer was asked about a statement of "vindication" he put out, immediately after being announced as winner of the Oscar for acting in 1950.

"I said it was an act of faith and a vote of confidence," the witness corrected.

"I remember you saying it was a vindication," interposed Rep. Bernard W. Kearney (R., N. Y.).

"I never said that," was the reply. "If the papers printed that, I was misquoted. I was subjected to an attack by Ward Bond on the front page of VARIETY that if I declared myself not a Communist I was perjuring myself." This, he explained was what he referred to when he described the Oscar a "vote of confidence."

Ferrer testified that although he had been "dimly aware" of a Communist movement in this country as far back as the immediate post World War I period, "I became aware that the Communist Party was part of an international front only within the last year."

"Were you ever a member of the Communist Party?" asked Velde.

"Not that I know, sir."

"Were you ever asked to become a member?"

"No, sir."

When Ferrer said he had never voted or registered to vote, Velde commented, "yet you were interested in politics and in the Joint Anti-Fascist League in a political way."

Added Kearney, "You also sponsored the reelection of Benjamin Davis to the New York City Council."

"I never knowingly sponsored anyone on the Communist ticket," was the reply.

"Didn't Know Davis Was Red"

"Do you mean," asked Kearney in amazement, "you've lived in New York off and on since 1918, but you never knew Davis was a Communist?"

"Yes."

Among those who invited him into various activities, which the committee called Communist-front work, Ferrer named Margaret Webster, Edward Choate, Helen Bryan and Adele Jerome. Ferrer said he had been connected with the Independent Citizens Committee for the Arts, Sciences and Professions and the Theatre Division of the National Council for Soviet-American Friendship, among others.

"Have you ever dissociated or disaffiliated with any organization mentioned here?" he was asked.

"No, sir."

Rep. Donald Jackson (R., Calif.) took up the questioning with, "Have you any knowledge of Communist activities in the legitimate theatre?"

"No, sir."

"Do you know any member of

the Communist Party who is in the theatre?"

"No, sir."

Did you ever discuss with Paul Robeson his political philosophies or beliefs?" Jackson asked.

"I had no reason to suppose Robeson was a Communist sympathizer. And I haven't seen Mr. Robeson for over five years."

Rep. Jackson ripped into what he called the Actors Equity "Kangaroo court" trial of Frank Fay for the actor's bitter attack upon the Madison Square Garden rally for the Spanish Refugee Committee. When Jackson pointed to a number of favorable notices about Ferrer in The Daily Worker, Ferrer obtained permission to insert in the record of the hearing a number of unfavorable mentions about him in the Worker.

"It is almost unbelievable to some of us," commented Jackson. "That it was possible for you to stand on the platform with Benjamin Davis and not know he was a Communist." When the actor protested, Jackson continued, "I would be the last person in this world to say you are a Communist. I don't think you are."

"However negligent I may have been," retorted Ferrer, "my interests have never been anything for anti-Communist and pro-American."

"That's a splendid statement," Jackson sneered. "It would have been twice as much so if it had been made a year ago, before you were subpoenaed. I frankly cannot place credence in some of the statements you've made."

### Tuttle Testifies

Frank Tuttle, who came here voluntarily from Vienna, where he had been living, told the committee on Thursday (24) he had been a Communist in Hollywood from 1937 until 1947, when he broke away in New York. However, he admitted the divorce did not become final until the end of 1948 or beginning of 1949.

He also named as those he had known as Commies in Hollywood—Waldo Salt, Alvah Bessie, Meta Reis Rosenberg, Richard Collins, Robert Lees, Fred Rinaldo, Ring Lardner, Jr., John Bright, Robert Tasker, Herbert Biberman, Edward Biberman, Sonia Dahl Biberman, J. Edward Bromberg, Goldie Bromberg, Lester Cole, Hugo Butler, Edward Heusch, Mickey Uris, Dorothy Uris, Maurice Clark, Paul Trivers, John Howard Lawson, William Gropper, Albert Maltz, Dalton Trumbo, Nora Hallgren, Edward Dmytryk, Michael Gordon, Jules Dassin, Bernard Vorhaus, John Berry, Madeline Ruthvin, V. J. Jerome, John Stapp, Nemmy Sparks, Carl Winters, Charles Glenn, Elizabeth Leech Glenn and Eva Shafran.

Tuttle testified he had paid \$9,000 to \$10,000 into the Commie coffers as assessments on his salary. Asked why he was being so frank with the committee, he declared:

"I believe there is a traditional dislike among Americans for informers, and I am an informer. All decent people will agree with me at this particular moment, however, that I must do so. There's ruthless aggression around in the world, and the aggressors, I believe, are as ruthless with their own people as with those they consider enemies. Today it is absolutely necessary for Americans to be equally ruthless."

### Biberman Got Him Into Party

Tuttle said Herbert Biberman had gotten him into the party in 1937, but that there were never more than seven other film directors in the party to his knowledge. He named Biberman, Dmytryk, Michael Gordon, Jules Dassin, Bernard Vorhaus and John Berry. He said he believed both Dassin and Gordon had quit the commies.

In response to another question, he said:

"As far as I know, John Howard Lawson was the head of the Communist Party in Hollywood. Lawson was the general head of the party to whom everybody went for advice. He was considered the last word on problems of all sorts. I heard it said he had been part of the Central Committee in New York."

At a later point, the witness explained carefully: "It took me a long time to make up my mind to leave the party. This may be difficult for a non-Communist to realize. There's a kind of mental incest in Communist groups. You see and talk only to Communists

and fellow travellers. It was not until I was able to divorce myself physically from their way of thinking and became an independent thinker that I left."

Novelist Budd Schulberg was an earnest witness who made a deep impression on the committee. He gave a number of examples of how Communism sought to control the thinking of creative writers and their output.

Schulberg, who joined the Communist Party in 1937, said he got out in 1940, insisting that he was on the way out long before the party attacked his first novel, "What Makes Sammy Run," in 1941.

He named as those he knew as Communists in the film colony: Richard Collins, John Howard Lawson, Paul Jarrico, Ring Lardner, Jr., Stanley Lawrence, Robert Tasker, John Bright, Meta Reis Rosenberg, Tanya Tuttle, Waldo Salt, Herbert Biberman, Lester Cole, Albert Maltz, Harry Calaisie, Tillie Lerner and Gordon Kahn.

In discussing his writing, Schulberg said the party was trying to channel his thinking and his work long before he wrote "Sammy." He said the party sought to censor his writings and to make him toe the party line and even to produce advance proofs of his work. He went on to tell the committee about an article he had written recently about how the Russians had liquidated creative writers who didn't follow the line properly. This, he predicted, could happen in the United States if the Commies came into power.

## Smash Hits

Continued from page 1

houses, and the darkening of two of them has thrown the spotlight on this fact. Strand shutters this week for refurbishing and installation of large-screen TV equipment. Rivoli looks up temporarily following current run of "The Brave Bulls." Cap drops its in-person portion of the program on July 3, or possibly earlier. Business at numerous other spots in the Times Square area similarly has been spotty, particularly since Easter week.

Numerous exhibs, while moaning over the overall sluggishness, say they're still plenty heartened over the spectacular success of some pix, despite the limited number. Columbia's "Born Yesterday" and RKO's "The Thing" are among those cited along with "Caruso." The predominant thought is that the public is still willing to come out in droves to pay for a film if the basic appeal is there.

In line with this, Russell V. Downing, exec-v.p. of the Music Hall, believes the "Caruso" run should prove a bolstering factor for the entire industry since it demonstrates anew that any assortment of factors, whether general economic conditions or TV's competition, will not prevent a top pic from drawing top money.

The parallel in legit is pointed up by the smash successes of "Guys and Dolls," "The King and I," "Call Me Madam" and the continuing "South Pacific." Public demand for tickets for the quartet of musicals is generally regarded as without precedent. On the other hand, fairish plays have been steadily dropping off after short and economically disastrous runs.

Situation in other fields is similar. Those baseball games which match the best teams draw hefty attendance, otherwise the gate has been running unusually slim. There's no in-between. As boxing goes, last Friday's bout between James Carter and Ike Williams at Madison Square Garden had not been anticipated as the spectacular contest it turned out to be. Although the match was for the world's lightweight championship, the dismal turnout was limited to only 3,675 customers at the Garden.

Broadway sector still is heavy with pedestrian traffic, with an increasing number of armed service uniforms spitting the scene. But, theatremen feel, the local citizens are shopping for the best in pic entertainment, and if they're not attracted to any particular program they go off to other pursuits or home to TV.

Admission prices have been bandied about in trade talks but for the most part exhibs feel any severe cutting might have the desired effect for a short period but subsequently attendance would level off again, meaning a drop in coin rather than a gain.

## TV As Panacea

Continued from page 1

the weekend for the Coast to start work in "Fort Defiance," being produced by Ventura Pictures for United Artists release. He noted that his value to video is still dependent on his retaining his name before the mass film audience. He pointed out, moreover, that TV has upped his asking price for films, since Hollywood producers have become re-acquainted with him through watching kinescopes of his TV shows.

Implying that he was type-cast while under contract to Warner Bros., Clark declared that had prevented him from learning the nuances of acting. "I have always resented the fact," he said, "that I never had the opportunity to really learn my craft like the oldtime actors did, when they could play a number of roles in stock companies. Television is giving me that opportunity because there is no typecasting in TV."

While video is still "in very short pants," the actor said, "even its crudeness is exciting as a constant challenge to actors." He described video as a "giant youngster who doesn't know where to flex his muscles." Despite that, Clark predicted that emerging from the current confusion would be new techniques which could create new patterns for all of show biz. He said the studio technicians with whom he has worked are "incredible" for what they have done so far in that direction.

According to Clark, TV's chief need right now is time. Besides the actors and crews needing more camera rehearsal, he also sees the need for greater decentralization among producers, directors and crews. Fact that they now must do a half-hour show each week, he said, "bleeds these guys dry and that's often the reason they must resort to clichés." That all-important time factor may also be a blessing, though, he said. "TV has no room for petty gripes, like we see in Hollywood, because the medium is so carnivorous. That's a very healthy situation because talent will be the all-important factor, and not the social contacts that an actor or director might have. The pressure of doing a show every week makes it necessary to give good talent a break."

From a personal viewpoint, Clark said he likes TV because it has given him a chance to enter into the production aspects from his position as an actor. "Producers and directors don't have too much time to develop their own thoughts," he explained, "and so they hunger for outside ideas—and I like to stick my nose into their business. TV has allowed me to think story-wise and camera-wise, and there is a nice, healthy spirit of teamwork and cameraderie."

## Films to TV

Continued from page 1

sidered significant that the WB's Broadway Strand recently placed an order for big-screen equipment. RKO has developed TV trailers for its product and the now-divorced RKO Theatres have installed several large-screen units.

UA this week moved more strongly into TV by incorporating its video department, which has concentrated on distributing films made especially for TV, into a wholly-owned subsidiary. According to John Mitchell, who was named vicepres and general manager of the new corporation, TV is now too big to continue as a department and the move was taken both to separate the two businesses and to stimulate video's growth.

### Expand Sales

While UA-TV will not finance production of vidfilms, nor will it open up any of its old features for TV distribution, the outfit will expand its sales of video programs to agencies and stations. Mitchell plans to bolster his sales staff and also to add several program supervisors, who will oversee production of the vidpix which UA will handle. Other officers of the corporation include the exec officers of the UA parent company.

U.I. it's been revealed, has lensed some pilot vidfilms for the Ruthrauff & Ryan ad agency, but R&R so far has not sold the product. According to a spokesman for the

agency, plans are still indefinite and there has been no contract with U.I. which might permit the production firm to retain residual rights—the one factor which is expected to lead other major companies into vidfilm production. It's been from second and third-run on vidpix which have permitted producers so far to make a profit on them.

Republic, which recently organized Hollywood TV Service as a wholly-owned subsidiary, is reportedly readying a group of old Gene Autry, Roy Rogers and Red Ryder outtakes for TV distribution. Rep execs on the Coast categorically denied the reports but it's believed significant that Rep prez Herbert J. Yates referred to the profits to be derived from such distribution in his last stockholders' report.

## Concert Shakeup

Continued from page 1

trade stunner. Together with Frederick C. Schang, Jr., and Ward French, he was part of the big three in top level management of the bureau. Trio for the last three seasons (or ever since Arthur Judson stepped down from Columbia presidency to handle details of only his own division) has set policy and handled management reins over the five divisions in the bureau, alternating their posts. This year French is chairman of the board, and Schang prez of the firm.

Departure of Evans isn't altogether a happy one for Columbia. There had been some friction in the past year, due to varied illness on Evans' part and resultant effect on his duties. This especially was felt in handling of artists in the Lawrence Evans & Weinhold division of Columbia, which Evans headed. Situation is believed to have led to a crisis, occasioning Evans' withdrawal.

Evans has been with Columbia 21 years. Recently his chief duties have centered around James Melton, one of the top draws in the concert field and perhaps Columbia's biggest earner. Although Evans hasn't announced his future plans, speculation is chiefly on the Melton angle, and his television setup.

Coppicus, who is past 70, is one of the heads of the Coppicus, Schang & Brown division at Columbia. Division, which he founded, is a successor of the old Metropolitan Musical Bureau, which he headed. Division was called Coppicus & Schang until recently, when Walter Brown was brought in, in anticipation of Coppicus' retirement.

Coppicus, however, isn't leaving Columbia, but will be in its production and legal department, handling a new contract review department. He'll be in his old division in an advisory capacity only. There will be no change in the division's name. There will likely be no change in name of Evans' division, either, with Kurt Weinhold handling its duties.

Also resigning from Columbia in a couple of months is George Brown, vet concert figure who has been with the bureau since its founding. Brown, who is in his 70's, has been ill lately and planning to quit show biz for some time. Recently a special rep in the Judson, O'Neill & Judd division, he has handled all of Nelson Eddy's tours, as well as other top-line concert draws.

## Tint Clamor

Continued from page 3

ified basis at the start, it's expected the theatre operators will insist that they cannot be expected to buck tinted TV with black-and-white pictures.

Theatre TV will also be faced with the problem of competing with home video in color. To date, most of the theatre video equipment being purchased by exhibs is manufactured by RCA, which has led the fight against the CBS system. As a result, so far as can be determined, the majority of big-screen units will not be equipped for color. Swiss Eldophor system, now being developed by 20th-Fox, will have provisions for color pickups, but that system is not expected to be ready for at least another year.

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*'We can use a Champion!'*

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the lies she had to tell  
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she had to hide...  
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# Clips From Film Row

## CHICAGO

Indie Englewood and Linden theatres are latest houses to drop prices here with 42c. and 33c. top respectively.

Harvard Theatre operator Herb Ellinburg takes over as manager of Rosewood.

Ben Katz, Chi's Universal exploitation head, underwent surgery last week in Miami.

U. S. Circuit Court of Appeals heard final arguments last week on Milwaukee's Towne theatre anti-trust case against majors, involving \$1,300,000.

Universal's world preem of "Hollywood Story" tees-off next week at Chicago Theatre. Eastern ad-pub topper Charles Simonelli plus film players Piper Laurie, Tony Curtis, Francis X. Bushman and Bette Blythe here for event.

## PHILADELPHIA

Ben Zimmerman, manager of Studio Theatre, takes over as publicity director and manager of Lincoln Drive-In.

Paramount hosted trade press last week with a dinner at the Warwick, attended by Cecil B. De Mille, members of his staff and Betty Hutton, James Stewart, Dorothy Lamour, Cornel Wilde, Gloria Grahame and Lyle Bettger. Newsman attended circus later to watch DeMille shoot the tent show.

Allied of Eastern Pennsylvania will stage an exhibitors protest meeting, June 5, at Broadwood Hotel. Sidney E. Samuelson, Allied prexy, urged every independent exhibitor to attend "to protest against higher film rentals and ruinous trade practices which are forcing him out of business."

## ALBANY

Lou Goldstein, former assistant chief buyer for Schine circuit, opened the Schuyler Drive-In outside Utica, May 11, and scheduled preem of West Rome ozoner, near Rome this week. Goldstein, who heads company operating the new spots, is also serving as manager of the Schuyler.

Heilman's Palace, Troy, will become on June 3 the sixth indoor theatre closed in the Albany exchange district during recent months, and the second in that city. The Fabian circuit darkened the Griswold, in the business section of the city, late in the winter. The site will eventually be used for store purposes. The Palace, a neighborhood house, will relight in the fall.

Two Utica theatres, the Lincoln and the Family, are dark. The former Rivoli in Schenectady is being converted into a drugstore, while the Cossack in Cossack has been permanently closed.

## PITTSBURGH

Jimmy Retter, ELC salesman until takeover by United Artists, joined the WB exchange and will cover West Virginia.

Grand Theatre in Fredericktown, Pa., sold by C. W. Dickinson, of Brownsville, to Louis Stulser and Durwood Coe, circuit exhibitors in the indoor and outdoor field.

Michael Karolick, Perryopolis theatre owner, is running for treasurer of Fayette County on Democratic ticket.

Julie Apel resigned from LeRich Theatres to go with Monogram as a bookkeeper. Formerly was with National Theatre Supply.

Howard Benson, who folded his Dixie and Grand houses in Carnegie recently, is now managing the Dependable Drive-In near Pittsburgh Airport.

Fred Solomon, who headed American Poster Service until he gave up the biz recently, is now a salesman for Atlas Theatre Supply Co. here.

Lee M. Conrad, vet. Meadville theatre manager, elected head of Chamber of Commerce there.

Until lately associated with the Penn and State Theatres in Uniontown, Pa., Capt. Charles H. Gorley, Jr., is commanding officer a replacement company, soon to go on active duty on the Coast.

## INDIANAPOLIS

Maurice Brazee, city manager of Greater Indianapolis, named Alvin Hendricks, formerly with Werlake Theatres, Oklahoma City, to manage the Indiana. Dallas Schuder, formerly assistant at Circle, now is managing Keith's.

V. J. McKelski, formerly manager of the Indiana, new city manager for Cantor group of houses.

Robert Rinsbee, ex-booker for Y. & W., now head Booker for Lip-

per here, succeeding Larry Whelan.

George Devine, Paramount salesman here, promoted to assistant branch manager of Milwaukee office.

Walter Wolverton, manager of Circle, won Arizona vacation for self and wife in Paramount's contest in conjunction with "The Furies."

Tom Grady, Syndicate Theatres manager in Columbus, Ind., was low gross in golf tournament at Indiana Allied Theatres Owners spring convention in French Lick, May 22-23. About 130 film men attended outing. Margaret Sheridan of "The Thing" was guest star at banquet finale.

## MINNEAPOLIS

Four of Twin City area's seven drive-ins now competing for earliest neighborhood and suburban availabilities and playing pictures on percentage.

For "Goodbye, My Fancy," current at State here, Minnesota Amus. Co. employed new sort of non-amusement page newspaper ad in form of news story headed "Mpls. Women Praise Crawford's New Movie" and quoting five out of "score of prominent women" who saw picture at preview and lavished praise on it. Ad carried small photos of women quoted alongside of their statements.

Sertoma Club staging midnight stage and screen show at Radio City, with acts from Twin City niteries, etc., and "Great Caruso," to raise funds to buy Christmas dolls for needy children.

Republic got its "Fighting U. S. Coastguard" set for State, one of Minnesota Amus. Co.'s three top "A" houses here.

Eleven-year daughter of S. D. Kane, North Central Allied executive counsel, critically ill.

Ralph Pielow, transferred from Des Moines, takes over in mid-June as local 20th-Fox branch manager, succeeding M. A. Levy, promoted to district manager.

Edina, independent nabe, ordinarily in 35-day slot, outbid two competing nabe theatres, the Boulevard and Richfield, having 28-day availability regularly. "For Father's Little Dividend" on that clearance.

## ST. LOUIS

With the lighting of its ozoners near Robinson, Litchfield and Ellingham, Ill., the Frisina Amus. Co., has shuttered one of its two regular houses in each of those towns for the summer. Company also will light its new 600-car ozoner near Keokuk, Ia., and another of same size near Hannibal, Mo.

Dave Komm, St. Louis, opened his ozoner near St. Charles, Mo.

A. M. Chamness, Carrier Mills, Ill., sold his Fox there to the Turner-Farrar Theatres, Harrisburg, Ill., and shuttered its Grand, a 500-seater in the same town. Chamness previously sold houses he owned in Eldorado, Karnak and New Haven, all in Illinois.

Joe Katz, Benid, Ill., purchased the New Grand Central, a 500-seater, Mt. Olive, Ill., from Mrs. Josie Lawson.

Louis Odorini, Staunton, Ill., is making his debut as an exhibitor by lighting his new 400-car ozoner near Mt. Olive, Ill.

Pete Nepote, city manager for Frisina Amus. Co., in Olney, Ill., replaced K. C. Whetstone, resident manager in Keokuk, Ia. Latter resigned because of ill health.

Plans approved for construction of a new house in Illinois, Ill., to replace the Illinois, owned by Edward Griesheim, heavily damaged by fire in 1948.

The Ashland, a North St. Louis nabe operated by Tom Curly, shuttered for facelifting.

## GREENSBORO, N. C.

Neil McGill, formerly of High Point, named city manager of North Carolina Theatres here, replacing Kermit High, who will become city manager of Kinney Theatre interests at Charlotte, High, who came to Greensboro last year, will manage the Carolina in Charlotte and supervise the operation of four film houses there in the Kinney Company.

Purchase of Carolina Theatre in Wilmington by a corporation headed by Carl C. Dobbins here announced by Montgomery S. Hill of Greensboro, district manager of North Carolina Theatres.

Dobbins is prexy of purchasing corporation, Century Theaters.

Two new managers have taken over two theatres of Everett En-

terprises in Dunn. Charles Pope will manage the Harnett Theatre and Sam E. Hammond will manage the Dunn Theatre. Pope came recently from Boston to handle the Dunn.

## LOS ANGELES

Realart Films will reissue "Paris Underground" and "Danger in the Orient" under new titles of "Guerrillas of Underground" and "Massacre of Orient."

Astor Films is releasing the oldie, "A Boy, a Girl and a Dog," released by Film Classics in 1946, with new tag: "Lucky, the Outcast."

Paramount's national release of George Pal's "When Worlds Collide" has been moved up to August, three months earlier than the original date. Change was made to take advantage of current interest in quasi-scientific drama.

## DENVER

Edward Mapel, owner of the Gem, was reelected, and Howard Banzhaf, Tabor projectionist, was named to the city council for four-year terms. Daylight savings was soundly beaten in the same election.

Mike Stewart, recently Eagle Lion booker, went to Monogram in a similar job. M. R. Austin, Eagle-Lion branch manager, moved to United Artists as salesman. Floyd Brethour, EL assistant booker, to United Artists in like capacity.

## Col, RKO Theatres Named Defendants in Piracy Suit; Comic Strip Theft Charged

Columbia Pictures, RKO Theatres, National Comics Publications and Wayne Baring were named defendants in a piracy suit brought in N. Y. Federal Court last week by Philip Plotkin. He seeks damages, an accounting of profits and an injunction on the claim that NCP lifted his copyrighted comic strip, "Atomman."

Prior to Nov. 14, 1945, Plotkin asserts he conceived and created an original comic strip feature, "Atomman." This work, according to the complaint, was wrongfully appropriated by NCP and Baring for their comic book, "Atom Man." Use of his ideas, material and characters in the NCP book allegedly made the plaintiff's creation worthless.

Plotkin wants the court to declare him owner of all rights to the strip besides granting him damages and the injunction. He also charges Columbia produced and distributed a film based upon a dramatization of his copyrighted work, and RKO Theatres exhibited it.

## PHILADELPHIA

(Continued from page 9)

Stanton, "Great Caruso" still is great in third Boyd week.

**Estimates for This Week**  
Aldine (WB) (1,303; 50-99)—"Brave Bulls" (Col) (2d wk). Off to \$4,000. Last week, fine \$14,000.  
Areadia (Indie) (625; \$130-\$240)—"Tales of Hoffmann" (Indie) (5th wk). Nice \$6,500. Last week, \$8,500.

Boyd (WB) (2,360; 50-99)—"Great Caruso" (M-G) (3d wk). Great \$27,000. Last week, \$30,000.  
Earle (WB) (2,700; 50-99)—"Counterspy Meets Scotland Yard" (Col) with Cab Calloway. Four Tunes onstage. Hefty \$23,000 or near. Last week, "Beast With Five Fingers" (WB) and "Walking Dead" (WB) (reissues), \$12,000.

Fox (20th) (2,250; 50-99)—"On Riviera" (20th). Smash \$30,000. Last week, "Rawhide" (20th) (2d wk), \$13,000.

Goldman (Goldman) (1,200; 50-99)—"Go for Broke" (M-G) (2d wk). Good \$15,000. Last week, \$24,000.

Manthaus (WB) (4,360; 50-99)—"Prowler" (UA). Thin \$15,000. Last week, "Forbidden Past" (RKO) (3d wk), \$10,000.

Midtown (Goldman) (1,000; 50-99)—"Smuggler's Island" (U). Good \$8,000. Last week, "Kon-Tiki" (RKO), \$8,500.

Randolph (Goldman) (2,500; 50-99)—"Father's Little Dividend" (M-G) (5th wk). Down to \$3,500. Last week, \$14,000.

Stanley (WB) (2,900; 50-99)—"Goodbye, My Fancy" (WB) (2d wk). Fair \$15,000. Last week, \$21,000.

Stanton (WB) (1,473; 50-99)—"Santa Fe" (Col). Fast \$14,000. Last week, "M" (Col), \$13,000.

"A-I" (G&S) (500; 50-99)—"A-I" (Indie) (3d wk). Only \$2,300 in 6 days. Last week, \$3,300.

## PORTLAND, ORE.

(Continued from page 8)

Cheated Himself" (20th) (m.o.), \$4,500.

Oriental (Evergreen) (2,000; 65-90)—"On Riviera" (20th) and "Sun Sets At Dawn" (Indie), day-date with Paramount. Terrific \$6,000 or less. Last week, "Appointment With Danger" (Par) and "Molly" (Par), \$3,700.

Orpheum (Evergreen) (1,750; 65-90)—"Al Jennings Oklahoma" (Col) and "Operation X" (Col). Fair \$5,500. Last week, "Appointment With Danger" (Par) and "Molly" (Par), \$6,500.

Paramount (Evergreen) (3,400; 65-90)—"On Riviera" (20th) and "Sun Sets At Dawn" (Indie), also Oriental. Big \$11,000 or near. Last week, "Communist For FBI" (WB) and "Gunfire" (Indie), \$7,000.

United Artists (Parker) (890; 65-90)—"Great Caruso" (M-G). Wow \$13,000 or better. Last week, "Goodbye, My Fancy" (WB), \$6,800.

## 'Caruso' Whopping 24G, D. C., 'Arms'—'Covered' 10G

Washington, May 29.

Bright spot in an otherwise colorless session is "Great Caruso" at Loew's Palace. Metro starrer is doing landoffice biz, and will be first holdover there in many weeks. Reissues of "Up in Arms" and "Got Me Covered" are outpacing first-runs of recent weeks at RKO Keith's. "Go for Broke" with vaude is solid in its second semester at Loew's Capitol.

**Estimates for This Week**

Capitol (Loew's) (2,434; 44-90)—"Go for Broke" (M-G) (2d wk) plus vaude. Smart \$16,000. Last week, sock \$27,000.

Dupont (Lopert) (375; 50-85)—"Isle of Sinners" (Indie). Shapely \$5,000. Last week, "Golden Salamander" (UA), \$4,000.

Keith's (RKO) (1,939; 44-80)—"Up in Arms" (RKO) and "Got Me Covered" (RKO) (reissues). Solid \$10,000, best in weeks here. Last week, "I Was American Spy" (Mono), \$7,000.

Metropolitan (Warner) (1,164; 44-74)—"Communist for FBI" (WB) (2d run). Okay \$4,000 in 4 days. Last week, "Beast With 5 Fingers" (WB) and "Walking Dead" (WB) (reissues), average \$5,000.

Palace (Loew's) (2,370; 44-74)—"Great Caruso" (M-G). Smash \$24,000 to top town. Holds. Last week, "Rawhide" (20th), tepid \$13,000.

Playhouse (Lopert) (485; \$130-\$240)—"Tales of Hoffmann." (Indie) (6th wk). Very steady \$7,500 for second consecutive week. Holds again.

Warner (WB) (2,174; 44-74)—"Great Missouri Raid" (WB). Moderate \$10,000 for 6 days. Last week, "Only Valiant" (WB), \$11,000.

Trans-Lux (T-L) (654; 44-80)—"Five" (Col). Okay \$4,500. Last week, "Scar" (UA), so-so \$3,500.

## 'Raton' Fancy at \$7,000, Omaha; 'Danger' 10G

Omaha, May 29.

"Raton Pass" and "When Redskins Ride" is giving the Brandeis a nice session this week. Otherwise, returns are under par. Orpheum's "Appointment With Danger" shapes nice. "Half Angel" at Paramount looks lightweight. "Great Caruso" at State still is strong.

**Estimates for This Week**

Orpheum (Tristates) (3,000; 16-70)—"Appointment With Danger" (Par) and "Young Lovers" (EL). Good \$10,000. Last week, "Air Cadet" (U) and Patti Page-Clyde McCoy onstage, \$18,500.

Brandeis (RKO) (1,500; 16-70)—"Raton Pass" (WB) and "When Redskins Ride" (Col). Fancy \$7,000. Last week, "Forbidden Past" (RKO), \$5,000.

Omaha (Tristates) (2,100; 16-70)—"Mr. Lucky" (RKO) and "A Lady Takes a Chance" (RKO) (reissues). Trim \$8,000. Last week, "Cavalry Scout" (Mono) and "Blue Blood" (Mono), \$5,800.

Paramount (Tristates) (2,800; 16-70)—"Half Angel" (20th). Light \$8,000. Last week, "Goodbye My Fancy" (WB), \$7,000.

State (Goldberg) (865; 25-75)—"Great Caruso" (M-G) (2d wk) and "Home Town Story" (M-G). Strong \$5,000. Last week, "Great Caruso" (M-G), only \$5,500.

# Picture Grosses

## 'Fabiola' Lofty \$12,000, Hub; 'Big Horn' Stout 16G, 'Forbidden' 161G

Boston, May 29.

"Great Caruso" in second stanza at State and Orpheum still is hanging on with big total to lead town. "My Forbidden Past" at Memorial shapes good while "Little Big Horn" looks nice in 2 spots. "Fabiola" at Astor look big.

**Estimates for This Week**  
Astor (B&Q) (1,200; 50-95)—"Fabiola" (UA). Plenty of bally helping this. Big \$12,000. Last week, "Follow Sun" (20th) (3d wk), \$3,000.

Boston (RKO) (3,200; 40-85)—"14 Hours" (20th) and "Gunfire" (Lip). About average \$9,000. Last week, "Tokyo File 212" (RKO) and "Crimes of Gestepe" (Indie), nice \$10,000 for 8 days.

Fenway (NET) (1,373; 40-85)—"Little Big Horn" (Lip) and "Savage Drums" (Lip). Fairish \$4,500. Last week, "Scar" (UA) and "Pier 23" (Lip), \$4,800.

Majestic (Shubert) (1,100; \$120-\$240)—"Tales of Hoffmann" (Indie) (7th wk). Off to \$5,500 after oke \$7,000 for sixth.

Memorial (RKO) (3,500; 40-85)—"Forbidden Past" (RKO) and "Danger Zone" (Lip). Good at \$16,500. Last week, "Gentlemen's Agreement" (20th) and "Letter to Three Wives" (20th) (reissues), \$3,500 in 3 days.

Metropolitan (NET) (4,367; 40-85)—"Half Angel" (20th) and "Queen for Day" (UA). Fair \$12,500. Last week, "Goodbye, My Fancy" (WB) and "Follow Band" (Indie), same.

Orpheum (Loew's) (3,000; 40-85)—"Great Caruso" (M-G) (2d wk). Holding up nicely with sock \$19,500 after \$27,000 for first.

Paramount (NET) (1,700; 40-85)—"Little Big Horn" (Lip) and "Savage Drums" (Lip). Not bad \$11,500. Last week, "Scar" (UA) and "Pier 23" (Lip), \$10,000.

State (Loew's) (3,500; 40-85)—"Great Caruso" (M-G) (2d wk). Fine \$9,500 after \$13,500 for first.

## 'Riviera' Rich \$13,500, Seattle; 'Broke' Fat 14G

Seattle, May 29.

The holdovers are taking the play here this week. "The Thing" at Coliseum looks smash in third session while "Caruso" in fifth stanza is sock at Music Hall. Top newcomer is "Go for Broke," great at Liberty. "On Riviera" looks trim at Paramount.

**Estimates for This Week**  
Coliseum (Evergreen) (1,877; 65-90)—"Thing" (RKO) and "Cheated Himself" (20th) (3d wk). Great \$7,500 after great \$11,000 last week.

Fifth Avenue (Evergreen) (2,348; 65-90)—"Lorna Doone" (Col) and "Gun Play" (RKO). Fair \$6,500. Last week, "Last Outpost" (Par) and "Mrs. Hoyle" (Mono), \$7,100.

Liberty (Hamrick) (1,650; 65-90)—"Go for Broke" (M-G) and "Home Town Story" (M-G). Great \$14,000 or close. Last week, "Forbidden Past" (RKO) and "Danger Zone" (Lip), \$10,000 in 10 days.

Music Box (Hamrick) (850; 65-90)—"Kon-Tiki" (RKO), (2d wk), good \$4,000. Last week, \$6,400.

Music Hall (Hamrick) (2,200; 65-90)—"Great Caruso" (M-G), and "Painted Hills" (M-G) (5th wk). Sock \$7,500 after \$8,200 last week.

Orpheum (Hamrick) (2,600; 65-90)—"Along Great Divide" (WB). Okay \$8,000. Last week, "Fighting Coast Guard" (Rep) and "Million Dollar Pursuit" (Rep), \$6,700.

Palomar (Sterling) (1,350; 50-81)—"Southside 1-1000" (Mono) (2d run) plus stageshow. Big \$11,000. Last week, "Valentino" (Col) and "Gambling House" (RKO) (2d run), \$3,300 at 40-70c scale.

Paramount (Evergreen) (3,039; 65-90)—"On Riviera" (20th) and "Blue Blood" (Mono). Trim \$13,500. Last week, "Santa Fe" (Col) and "Roaring City" (Lip), \$4,000 in 4 days.

## DENVER

(Continued from page 8)

Last week, "Smuggler's Island" (U) and "Pier 23" (Lip), \$7,000.

Vogue (Pike) (600; 60-80)—"Prelude to Fame" (U). Poor \$1,500. Last week, "Queen of Spades" (Indie) (2d wk), \$2,000.

Webber (Fox) (750; 40-80)—"Communist for FBI" (WB) and "Bloodie Takes Vacation" (Col), also Aladdin, Tabor. Sock \$4,500. Last week, "Smuggler's Island" (U) and "Pier 23" (Lip), \$3,500.



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# DEMAND FOR TRANSCRIBED SHOWS NETWORKS' MAJOR 'MENACE' TODAY

Now that the networks are over the rate jitters and there is increasing evidence of advertiser support of the new rate pattern, the webs are alerted to their newest "menace"—the increasing inroads that the transcription companies are making.

The nets are frankly worried. The transcription boys are the big powerhouse today. Around the Frederick Ziv office, for example, it's pretty common knowledge that any salesman on the staff worth his salt is good for a minimum of \$25,000 annually, for the simple reason that more and more markets are opening up among web affiliates and indies alike for the Ziv program products. Ditto with the other transcription companies.

More and more hesters, who until now have staked their claim in network programming, are jumping on the transcription bandwagon. Outstanding instance is Don Sharpe, who for a while practically had a monopoly on NBC's stable of sock sustainers, but who now envisions fresher pastures in embracing the transcription business.

There's no love lost today between the networks and their affiliates—a state of affairs intensified in recent weeks by the web's inflicting of a rate slash. But mostly the affiliates are alerted to the new AM trends; the big coin is in local sponsorship and nation spot sales. More and more affiliates would like to unburden themselves of network shackles, particularly on the programming end, and it's generally anticipated that when new contracts are written the affiliates intend to see that they recapture more time for local and transcribed programming.

In favor of the transcription companies is the fact that their shows come cheap, and more and more big talent names are latching on to the "platter circuit." Ziv's sales of the new Humphrey Bogart-Lauren Bacall series, for example, is one of the success stories of the year in radio—on or off wax. And if it's a question of the affiliate deciding on whether to fill his half-hour with a network show being co-opted, or a program of the transcription belt, the latter invariably wins hands down.

## Wallace to Solo In Cobb Splitup

Mike Wallace, the Chicago announcer-emcee-disk jockey, will go it alone on CBS-TV this summer, sans his mate, Buff Cobb. Initially, the web programmers involved themselves in a continuous round of N. Y.-to-Chi shuttling to wrap up the pair as promising network potentials, but they've since split up.

Wallace tees off next month with an on-location type of interview show, taking over the 3:30 to 4 Tuesday, Wednesday, Thursday afternoon time vacated by Betty Crocker.

## NBC MAPS ADDS TO SAT. FEMME-SLANTED BLOCK

NBC, which two weeks ago premed "Hollywood Love Story" and "My Secret Story" on Saturday morning, is planning further expansion of the femme-slanted block.

At 10 a. m., web is considering "Theatre of Experience," although that title will probably be changed. The 10:30 a. m. period will continue with Mary Lee Taylor, sponsored by Pet Milk, who previously had been in the middle of some juve stanzas. Following "Hollywood" and "Secret" at 11 and 11:30 a. m. will be another distaff drama, still unselected. Addition of programs for the gals is based on research NBC conducted last fall.

For the moppet audience, "Phantom Pirate" is being mulled for the 9:30 a. m. slot.

## GM's ABC Strip

General Mills has bought a five-minute cross-the-board strip on ABC at 10:25 a. m., "Edward Arnold—Storyteller," featuring material from Coronet magazine. Agency is Tatham-Laird.

Show will be in front of GM's "Betty Crocker Magazine of the Air." It's the fourth airer the sponsor has on the web, plus its Cal Tinney stanza on a regional ABC hookup.

## Ford's Cutback; Cancels 'Kukla'

Another programming cutback by one of the major sponsors will probably find Ford settling for a single TV entry next fall, instead of the current three video stanzas, with a time-talent saving of approximately \$1,500,000 involved.

Ford is currently represented by a one-day-a-week sponsorship of "Kukla, Fran and Ollie," the "Ford Television Theatre" dramatic series on CBS-TV, and the James Melton musical hour on NBC-TV. Notice has been served that "Kukla" is being dropped. It's anticipated that the Friday dramatic show, co-sponsored by the dealers, will also get axed (Schlitz Brewery is already jockeying for a takeover of the time period), leaving the Melton show as the lone entry.

In addition, Ford is currently endeavoring to whittle down the cost of the Melton stanza, which now runs to approximately \$45,000 a week for talent-production alone. It's a Melton package.

## Dr. Marshall Pacted As Educational Director For Inquirer Stations

Philadelphia, May 29.

Dr. Roy K. Marshall, whose NBC show, "The Nature of Things," has served as a nationwide model for educational and scientific-type programs, has been named educational director of the Philadelphia Inquirer stations, WFIL and WFIL-TV.

Chief assignment for Dr. Marshall will be the WFIL-TV "University of the Air," the station's award-winning series that represents a joint effort between the TV outlet and all the colleges and universities in this area. Dr. Marshall will exercise direct supervision over all WFIL and WFIL-TV programs designed for instruction, either at home or in school.

The appointment means also that Dr. Marshall will forsake his traditional academic life to devote full attention to teaching by television. Until recently the educator was attached to a professor of astronomy post at the U. of North Carolina and commuted by air from Chapel Hill to Philadelphia and New York for two years.

Until 1949 he was a director of the Fels Planetarium at the Franklin Institute here, and left to take over as director of the Moreland Planetarium at the U. of North Carolina. He succeeds Dr. Armand L. Hunter, who has left the WFIL stations to become director of television development and research at the U. of Michigan.

## CAMPBELLS CANCELLING OUT ON MORGAN VIDEO

Campbell Soup is cancelling out on the NBC-TV Henry Morgan show at the end of the current cycle. The soup company last week bought the video version of "Aldrich Family" within hours after it was lopped off by General Foods. "Aldrich" will go into the Friday night period vacated by Morgan, since GF is retaining the Sunday NBC-TV period for a new show, still to be selected.



**WILLIAM GARGAN**

Starring as "Martin Kane" NBC-TV (Now in 84th week) In Preparation for Radio and TV THE PRIVATE EYE Contact Music Corporation of America

## TV's Cost Per 1,000 Vs. Mags, Dailies

While sponsors and agencies have been squawking to the television networks about increased production, talent and time costs, an analysis of cost-per-thousand figures reveals that TV's present value in that direction is more favorable now than at any time in the past. Based on Starch Reports and American Research Bureau statistics, the average half-hour NBC program now has a \$2.45 cost-per-thousand, while a full-page black-and-white ad in Life magazine costs \$3.34 per thousand, and a 500-line ad in the 92 leading newspapers has a \$5.77 cost-per-thousand.

Reason, of course, is television's increased circulation. It's figured, consequently, that the average NBC half-hour show plays to 8,031,000 viewers, while Life is read by 5,508,500 potential customers and those 92 newspapers reach 3,374,805 readers. Figures, based on NBC's first quarter record in 1951, include an average half-hour video program as costing \$9,506 for talent and production and \$10,144 for network time. Life cost includes a 10% markup for art work, while the newspapers are marked up 5% for art.

That video has actually lowered its cost-per-thousand figures, even though time and production charges have increased steadily, is revealed by the fact that the average cost-per-thousand viewers for a half-hour NBC show in October, 1950, was \$2.90, as compared with the \$2.45 figure for April, 1951. In April, 1950, the comparable cost-per-thousand was \$3.60.

## Hayes, Healy Duo Set For 'Star of the Family' Next Season, Ronson Backing

With Nash cancelling out on the Morton Downey "Star of the Family" Friday night show on CBS-TV, the same format and title will show up next season in the Sunday 6:30 to 7 p. m. period, this time with Peter Lind Hayes and Mary Healy. In addition, CBS has wrapped up a new sponsor for the revised series—the Ronson lighter people. CBS negotiated a deal with Downey, agreeing to pay him for use of the format. Program goes into the time being vacated by "Mr. I. Magination." Nestle having cancelled the latter.

It's the third show for the Hayes-Healy duo since the start of this season. Originally they appeared on "Stork Club," then moved over to Borden with their own ill-fated program.

**Ronson Seeks AM Show**  
Ronson, which drops "20 Questions" on Mutual at the end of (Continued on page 39)

## Quick or Dead

Sweetheart Soap, sponsors of "One Man's Family" on NBC-TV, is riding the horns of a dilemma, because of the show's weekend showcasing. Soap company, which depends on an immediate sales impact, finds that the program's sales effectiveness is weakest in cities connected by the cable. On the other hand it sells far more soap in the areas where it is playing the "kinescope circuit" and gets a delayed telecast during the week.

As result, sponsor is unhappy about the time, but can't do much about it because of the web's SRO status.

Similar situation arose a few months back when Snow Crop, frozen orange juice canners, called it quits on sponsorship of a "Saturday Night Revue" segment.

## Parent Unilever Empire Hinted As Moving In on New N. Y. Lever House

### It's Optional

Network jitters over what the competition has up its sleeve brought about the following series of developments last week (and they say it happens with increasing regularity):

With option time due on one of its major comics, a network called Music Corp. of America, to report that the comic's option was being dropped. MCA said "that's all right with us." Network exec immediately perked up interest, said: "What do you mean?"

MCA retorted that a rival web had a big show planned for the comic.

Hour later the network exec was back on the phone—willing to talk terms.

## CBS Buys Rights To 'Gangbusters'

CBS has negotiated a deal with Phillips Lord, the radio packager, whereby the network has acquired the licensing rights to "Gangbusters." As result, program now becomes a CBS package, with the web taking over the people involved in the weekly production. Deal is somewhat similar to that previously negotiated by Lord on some of his other properties, including "Mr. District Attorney," on which Bristol-Myers holds the licensing rights; and Young & Rubicam's arrangement on "We, the People." Lord also owns "Counterspy."

Deal with Lord now gives CBS the right to resell the package to General Foods, its present sponsor. GF returns in the fall with the show.

At one time, Lord was interested in negotiating a deal with CBS on rights to all his packages for \$1,000,000, but Lord subsequently withdrew from the deal.

## Radio-TV Has Full Scoop On Prison Riot in Utah And Makes the Most of It

Salt Lake City, May 29.

Radio and television had a complete scoop on covering the Point of the Mountain prison riot here last Sunday (20). The rhubarb started at 4:30 p. m., and within an hour KDFL and KALL were on hand at the prison site.

KALL's newscaster, Paul Sullivan, pulled the plum of the fracas, with taped interviews with the cons after the riot had been settled, but before the prisoners were back in their cells. Sullivan caught some really authentic stuff, liberally spiced with prison lingo. A tip to Sullivan by one of the guards that "this mess isn't over by a long shot," was reflected with some convincing tremors in Sullivan's voice that indicated he wasn't too secure over the whole deal.

KDFL hit the air with the first description of what was going on. Program director Emerson Smith and promotion and news chief Del Leeson hustled out with a mobile shortwave unit, and were describing the mess by about 6:30 p. m. They subsequently aired interviews with two guards who escaped after being held as hostages. They were on the air five times.

KDFL-TV had engineer-camera- (Continued on page 40)

With the rise of the skyscraper Lever House on Park Ave., New York, speculation has also risen over the likelihood of the Lever Bros. parent Unilever empire, which is almost globe-circling in its sphere of operation, moving out of Holland and England and setting up headquarters in this country.

Fact that in recent weeks two of the top Canadian execs were moved into the U. S. setup—as replacements for the last two of the old Charles Luckman guard—was viewed as significant and portending a greater concentration of activity at Lever House, which will be ready for occupancy this fall.

Newest entrants into the U. S. operation are Larry Danpier, who has been put in charge of sales for the detergent divisions, and Cyril Porter, who takes over the Harriet Hubbard Ayer subsidiary.

(Luckman meanwhile has projected himself prominently into the Coast architecture picture in his new partnership deal and is currently involved in drawing up the plans for CBS' Hollywood TV City. There have also been reports from the Coast that he may interest himself in a new soap company.)

Strictly from a standpoint of public relations and, of more importance, an improved position on allocations on soap materials, the switch to N. Y., say top soap men, would be beneficial to the Lever hierarchy. Fact that the Unilever high command abroad has been behind the eight ball on allocations since the end of the war, was a major contributing factor in the rival Colgate company's moving up from a poor third ranking into a serious competitor, while the Procter & Gamble expansion has caused the Lever boys more than a few anxious moments.

## P. Morris Stays On 'Playhouse'

CBS found itself inheriting another half-hour of summertime radio billing when Philip Morris had a change of heart last week and decided to keep its "Playhouse" dramatic series on the air. Previously the ciggie company had served hiatus notice.

At the same time Philip Morris fell heir to the Sunday 8:30 period, being relinquished after this season by Procter & Gamble, which is dropping Red Skelton off radio. PM will install Horace Heidt in the 8:30 time, moving him up from a later Sunday night segment.

The Lew Parker-Frances Langford "Bickersons" replaces "Truth or Consequences" on AM for Philip Morris, and the famed "Don't Be A Sucker" series goes in for the "T or C" TV edition. With the Horace Heidt video program cancelled, Philip Morris is replacing it in the fall with a new Lucille Ball-Desi Arnaz program.

## Lehn & Fink Signs For CBS-TV's 'Bride & Groom'

CBS-TV wrapped up another bankroller for its daytime operation this week when Lehn & Fink signed for the Tuesday broadcast of "Bride and Groom," aired from 3:15 to 3:30 p. m. Show is aired at the same time on Thursdays under sponsorship of Hudson Paper Napkins.

Lehn & Fink plans to plug its Hinds Honey & Almond Cream. Same outfit is also a participant now in NBC-TV's "Jack Carter Show" and has pacted with NBC for 15 minutes of the upcoming Doodles Weaver summer program.



# TINT TV: HISTORY REPEATS SELF

## NBC's 'Variety' Awards Show

Full hour program of entertainment, built around personalities and programs winning major accolades in VARIETY's 1950-'51 appraisal of Showmanagement, will be showcased by NBC this Sunday (3) evening in the 7:30 to 8:30 time period.

Scheduled to appear on the special 60-minute VARIETY Awards show are Jimmy Durante (who will be cut in from Chicago, where he's currently appearing at the Chez Paree nitery), and Sam Levenson, CBS comic, both of whom won the top TV personality awards; Tallulah Bankhead, who will accept the special citation on behalf of "The Big Show"; Sen. Estes Kefauver and Jack Gould, radio-television editor of the New York Times, winners of special awards, and Ben Grauer, who will emcee.

Dee Englebach, producer-director of "Big Show," will also produce-direct the special program. Awards will be presented by George Rosen, radio-TV editor of VARIETY.

## Sup. Court Upholds FCC's Authority In Okaying CBS Color After 5 Years

Washington, May 29.

CBS won its five-year fight to use its color television system when the Supreme Court yesterday (Tues.), by near-unanimous decision, rejected RCA's contention that the FCC ruling on the color contest was "arbitrary."

In an opinion written by Justice Hugo Black, the Court, in effect, said that the problem of determining whether color television is ready and which system should be authorized is properly for the Commission to decide. The Court found that in making its determinations the Commission did not abuse its discretion.

Regarding the question of the incompatibility of the CBS system and the need for adapting existing receivers for CBS color, the majority stated:

### Compatible System Desirable

"There is no doubt that a 'compatible' color television system would be desirable. Recognition of this fact seems to be the controlling reason why the Commission did not long ago approve the 'incompatible' CBS system. In the past, it has postponed adoption of standards with the hope that a satisfactory 'compatible' color television system would be developed. But this time, in light of previous

(Continued on page 40)

## DuMont Lops Off 25 Prod. Staffers

DuMont network this week, in a further retrenchment move leading into summer programming, lopped a reported 25 production staffers off its payroll. Web is said to be trimming most of its live sustaining shows to the bone and, until the fall parade of bankrollers starts, is expected to fill in with considerable film during the dog days.

DuMont regularly cuts back during the summer months but is especially hard hit this year. In former years, the DuMont receiver plant was operating at full capacity and could sustain the broadcasting load. Because of material shortages now, combined with the current slump in set sales, the plant is also cutting back, forcing a similar cost-pruning in the network operation.

## O'BRYON EXITS MUTUAL; DORRANCE TAKES OVER

James E. O'Bryon bows out as Mutual's director of publicity, effective Friday (1), with Dick Dorrance taking over the post. O'Bryon, who will continue his daily syndicated newspaper feature, "Happily Ever After," has not announced a new connection. In the interim, he'll operate out of his own office in New York. He was formerly radio publicity manager at Young & Rubicam for seven years and with CBS press for three years.

Dorrance was partnered in Dorrance-Waddell, Inc., ad agency, until recently and prior to that was with (Harry) O'Brien and Dorrance.

## CBS Stock Zooms

Supreme Court decision in favor of CBS color television Monday (28) zoomed the network's stock. Shares of RCA, which had led the opposition to CBS, dipped 7/8 per share the same day.

CBS "A" shares Monday jumped to 32 1/4, for a gain of 3 1/4, while the "B" shares climbed from a low of 28 1/4 to 31 3/4, for a gain of 3 1/4.

## Berle, Skelton Comedy Parlay Set for NBC-TV?

Next fall's NBC-TV Tuesday night scorecard may read: Milton Berle at 8; Red Skelton at 9—for one of the top comic parleys in video.

Procter & Gamble, which recently tied Skelton to a long-term TV contract, is considering installing Skelton in the post-Berle period, instead of its original intention of taking over the Sunday night at 10 time being vacated by Dave Garroway.

P & G currently sponsors "Fire-side Theatre" in the Tuesday at 9 slot, which would necessitate finding a new segment for the film series.

New P & G strategy poses a CBS headache. Columbia was all set to move the Tintair-sponsored Sam Levenson show out of Saturday at 7 into Tuesday at 9 in a bid to capture some of the audience when Berle signs off. But CBS recognizes that pitting Levenson opposite Skelton wouldn't make good Nielsen sense. In any event, Levenson will get a new time slot, client being dissatisfied with the early Saturday evening niche.

## 300 Reservations For Gillin Memorial Dinner, Hal Fellows Induction

Washington, May 29.

Reservations for the Johnny Gillin Memorial Dinner to raise funds for hospital facilities of Creighton University, Gillin's alma mater, have passed the 300 mark. Event, to be held next Tuesday (31) at Statler Hotel in Washington, will commemorate inauguration of Harold E. Fellows as proxy of NARTB and assumption of board chairmanship by outgoing proxy Justin Miller. Frank M. (Scoop) Russell is chairman of the dinner committee.

Among special guests to attend are Supreme Court Justices Stanley Reed and Tom Clark, Secretary of Agriculture Charles F. Brannan, House Minority Leader Joe Martin, FCC Chairman Wayne Coy and Commissioners Frieda Henneock, Paul Walker and Edward Webster, and Federal Trade Commission Chairman James F. Mead.

## SEE REPRIS OF EARLY TELE ERA

History is expected to repeat itself when CBS starts its color television program, insofar as audience and sponsor reaction is concerned. Just as in the early days of black-and-white video, it's expected that the novelty of tint TV will lure flocks of viewers to the few color sets which come out first. Liquor and snack bills for those setowners will again rise, as all the neighbors drop in for an evening's viewing.

In the same way, it's believed that advertisers will venture into color for the same reasons that drew them to monochrome TV before there was an audience large enough to pay off in increased product sales. These factors, which CBS is already pitching to potential clients, include a chance for experimentation, publicity and, most important, the necessity to stake out a franchise. With that in mind, CBS plans its initial color rate card at only a small fraction of its present b-w time charges, with all likelihood that sponsors buying in from the start will be able to get an hour's time for \$150, plus facilities charges.

While the top-spenders advertisers are still confused over whether to get in now or wait for an audience, CBS tied down one bankroller yesterday (Tues.), less than 24 hours after the Supreme Court verdict was handed down okaying commercial use of the CBS system. Sponsor is the American Ramie & Kenaf Corp., manufacturers of new fibre products similar to cotton. Spokesman for the firm said he had sent a wire to CBS prez Frank Stanton reserving 15 minutes of color time once weekly, and admitted that he wanted to "get in on the ground floor" of video for the obvious publicity payoff, as well as to show off his products in color.

### Top Clients Still 'Appraising'

Attitude of the major advertisers was summed up by a spokesman for General Foods, one of the firms which showed particular interest in CBS last November, prior to RCA's appeal to the High Court. GF spokesman told VARIETY yesterday that the company has no definite plans for tint TV right now. If the medium develops, he said, "we will be among the first to get in." He added that GF execs would meet with the video heads of their various ad agencies within the next week, adding that the date of GF's entry into color video will depend on advice from the agencies.

CBS veepee Adrian Murphy, who's done most of the color masterminding, told VARIETY following the High Court's decision that the web has no specific programming plans yet. But, he said, the lineup will probably follow that planned for last November, before RCA appealed the FCC decision. At that time, CBS had planned to program color from 11 a.m. to 1 p.m. daily, 6 to 6:30 p.m. and late at night.

(Continued on page 34)

## LINKLETTER HALVED ON ABC-TV IN FALL

Hollywood, May 29.

"Life With Linkletter" has been renewed on TV next season by Green Giant (Minnesota Canning), but only on alternate weeks. Art Linkletter will do 22 half-hour 35m films for 20 ABC-TV stations, as against 39 this past season.

Linkletter closes out his TV season Friday (1) night and then leaves for Paris, where he'll record interviews for "House Party," which continues through the summer via tape repeats with fresh integrations. John Guedel, package-partner with Linkletter, goes east next week to try to peddle "People Are Funny" for radio next season and passes a few days in Washington in his capacity as advisor to State Dept's "Voice of America."

## Coy Spells Color Future: Converters, Sets Due Soon, Other Mfrs. Getting In

Washington, May 29.

FCC Chairman Wayne Coy, appearing today (Tues.) before the Senate Interstate Commerce Committee on his nomination for a seven-year term on the Commission, gave his version of how color television will develop, now that legal obstacles have been cleared by the Supreme Court. He expects that:

Color broadcasting will probably begin within 30 days, initially by CBS in the fringe hours.

Manufacturers will be in a position to have color sets, compatible sets or converters on the market this summer.

Some of the major producers will find it "competitively advantageous" to get into the business. They won't let Hytron (recently merged with CBS) take the lead.

Color sets or reduced prices of black-and-white receivers may be the answer to slow sales of TV.

Sports promoters will probably make their games available for color broadcasting, as "it won't hurt them for the next few years."

Owners of existing sets will shift to color gradually. Old-type sets will be traded in for color. Recent purchasers will want converters (for color), some will want only adapters (to receive color programs in black and white).

Cost of converters, to enable sets to get pictures in either black-and-white or color, will cost from \$100 to \$150.

Eventually, there will be 50,000,000 sets.

The Supreme Court decision will give new impetus to color development and the door will be open to consideration of improved systems.

Sen. Edwin C. Johnson (D. Colo.), chairman of the committee, said he was "very pleased" that Coy had agreed to stay on with the Commission. He said "I happen to know you have been offered some attractive positions in private enterprise."

Johnson complimented Coy for

(Continued on page 38)

## 'Sing It' to Fade If Arrid Sez Okay

If Arrid gives the nod, CBS will call it quits with the Saturday night hour-long "Sing It Again" simulcast. Thus one of the major entries in the giveaway programming sweepstakes, which only a year ago fetched the network a cool \$2,000,000 annually in billings, will have faded off the air.

"Sing It," emceed by Jan Murray, currently has two sponsors, Arrid and Sterling Drugs. Latter, however, is going off June 9 for the summer, and has made no commitment on a fall return. CBS would like to move the AM "Songs for Sale," also emceed by Murray, into the "Sing It" Saturday time as a simulcast, and to replace Murray with Steve Allen.

However, because of its commitment to the deodorant client, Columbia can't make a move. And Arrid wants some time to think it over.

## PALMER TV SHOW TO GET FALL NETWORK SPREAD

Lilli Palmer's 15-minute Thursday evening CBS-TV show, sponsored by Pond's Angel Face Cream and carried in the New York, Chicago and Philadelphia markets, will get a network spread when she returns in the fall under the same sponsorship auspices. The network, however, is still to be decided.

Miss Palmer does her final live show of the season tomorrow (31), when her husband, Rex Harrison, guests on the program. Her four subsequent shows have already been filmed for the month of June, since the two leave New York for England on June 5.

### Low Royalty

CBS, in order to persuade as many manufacturers as possible to start making color receivers and equipment, has announced willingness to license its patents to all manufacturers for minimum royalty payments.

On a receiver priced to list at under \$100, CBS would get 25c in royalties. For sets costing up to \$180, CBS would get 50c; up to \$250, the web would ask 75c, and for sets listed over \$250 CBS would get \$1.

## Richards' WGAR Axes 21; Blames CBS' Rate Slash

Cleveland, May 29.

In a drastic economy move, G. A. Richards-owned WGAR here has dismissed 21 staffers, including Ernie Benedict and his Range Riders, hillbilly aggregation on staff for seven years; the five-man staff orchestra; Kendall Sisters; Louise Barber, vocalist; two part-time engineers, one full-time engineer, part-time office boy, stenographer and a maintenance man.

Retiring from active duty on a pension-trust plan were Sutherland Dewitt of sales, and Ralph Worden, former news editor. With the staff reduction, station is also signing off at 1:05 a. m., instead of three-year-old 2:30 a. m. sign off. Announcing the economy move, Carl E. George, station's general manager, said the loss in revenue through CBS network's rate reduction made it necessary to tighten general operation.

Musicians were given 28-day notice. Musical director Henry Pildner remains on active status. George said he hopes to have several musical combinations back this fall. George spoke in the absence of John Patt, who is in Detroit for Richards' funeral ceremonies.

## Skelton's 65G Budget Makes Tide Half-Hour TV's Most Costly Show

Hollywood, May 29.

Most expensive half-hour show ever televised will be the Red Skelton entry for Procter & Gamble (Tide) this fall on NBC-TV. Present estimates peg the program at somewhere between \$55,000 and \$65,000 a week for time and talent, with the probability that the latter figure will be exceeded before all the kinks are ironed out and P & G knows whether it's no soap on the transcontinental link before year's end.

How this figure breaks down isn't divulged, but the biggest slice outside of what goes to the network for time and cable will be banked by the comedian, who has a long-term contract with P & G.

Only thing definite about how the show transmits is that the first four or five shows will be filmed at Eagle Lion studio, where P & G's "Fireside Theatre" series is spoiled. This is made necessary because of the redhead's date at the London Palladium in October, soon after the series kicks off. Upon his return he's due to report at Metro for his next picture. That about kills off what's left of the year '51, and by then both P & G and the Benton & Bowles agency are hopeful that the relay will come through from Omaha and be

(Continued on page 31)



# Plenty of D.C. Hurdles to Surmount Before UPT-ABC Merger Gets Okay

Washington, May 29.

The United Paramount Theatre deal with ABC will have some big hurdles to surmount before it gets the FCC okay, according to informed sources here. It is considered almost certain that the Commission will hold hearings on the application for transfer and that questions related to the agency's recent anti-trust policy report will play an important part in the final determination.

Biggest hurdles, it is believed, will be the eligibility of UPT, as distinct from Paramount Pictures Corp., to own a television network and the policies of UPT in using film on video. The Commission has never accepted the divorce of Par from its theatres insofar as it relates to the ownership of KTLA in Los Angeles and WBKB in Chicago. Since the agency has tentatively ruled that Par controls DuMont, acceptance of UPT as a completely separate company would be basic to consideration of the merger.

Once this hurdle is crossed, the Commission will look into questions of possible "conflict of interest" in a theatre chain operating a video network. This issue has arisen in many cases of competitive applicants seeking a radio station. The agency will doubtless be concerned with former UPT relationships with Par Pictures as they may affect availability of film for video showing.

The Commission's anti-trust report pointed out that policy of motion picture companies in making film available for TV would be given serious consideration in determining eligibility to hold licenses. However, Chairman Wayne Coy has assured a committee from the Theatre Owners of America that this does not apply to exhibitors.

Another factor which may influence the Commission's determination concerns the former identification of UPT with an anti-trust violator. It was recalled that efforts of Warner Bros. to acquire the radio and TV properties of Mrs. Dorothy Schiff were finally abandoned after the Commission held off action for over a year on the transfer application.

## Settlement On Woods' Contract

Under the new administrative lineup for the revitalized ABC network, the name of Mark Woods will be among those missing. Woods, one of the radio pioneers with an upper echelon berth dating back to the time when ABC had its identity as the Blue skunk of the National Broadcasting Co., moved over the Red-Blue divorcee a decade ago as president under the Ed Noble regime. When Robert F. Kintner moved into the prexy post a couple years back, Woods was named vice-chairman of the board and has since concerned himself with major agency-client contacts.

Woods' five-year contract with ABC still has a couple of years to go. With the United Paramount Theatres move-in, a settlement is being made on his pact.

## PABST STICKS TO FIGHT GAME THRU SUMMER

Chicago, May 29.

Pabst Beer is working out its summer video plans this week. Success of its sponsorship of the Wednesday night International Boxing Club bouts the past season on CBS (TV and AM), has cued the brewery into sticking with the fight game during the hot weather months.

Pabst is taking an AM hiatus, except for special events, but is retaining its Wednesday night 9 to 10 period on CBS-TV for a summer boxing series. Sudsery is lining up as many IBC hot-weather bouts as possible for the Wednesday night telecasts. On the nights when there are no live fights available, Pabst will run films of the major bouts it sponsored during the past winter.

## CBS' 'Blue Chips' Buy

Even though CBS emerges with only one television station instead of the three that it sought when it was on the brink of negotiating a deal for the purchase of ABC a few weeks back, its acquisition of United Paramount Theatres' WBKB in Chicago at a price of \$6,000,000 is generally regarded as a good buy. It gives Columbia three o & o operations, others being in New York and Los Angeles.)

On the basis that a full return on any solid investment should be accruing in 10 years, it's considered a cinch that CBS can't miss on the deal. Over a 10-year period, it would require WBKB's returning \$600,000 annually, after taxes. And on the basis of last year's WBKB lucrative take, far exceeding that figure, it looks like a blue chips enterprise for the CBS boys.

## Atlass Plays Cozy As TV Impresario Pending FCC Okay

Chicago, May 29.

Long-awaited move by H. Leslie Atlass, Chi CBS veepee, into the Windy City video arena is a step nearer reality now that Columbia is due to acquire WBKB's channel as an adjunct of the ABC-United Paramount Theatres merger. Subject to board and FCC approval CBS will lay out \$6,000,000 for the WBKB franchise, which has to be relinquished by present owners Balaban & Katz, UPT subsid, when the new AB-PT group decided to retain ABC's WENR-TV here.

Atlass is playing cozy on his teevee plans until the FCC gives the greenlight to the purchase, but he's known to have some ambitious projects filed away. Although he's projected WBBM, Chi CBS AM flag, into the top ranks in terms of revenue and audience, it's been an open secret that Atlass has been itching to get his fingers into the TV pie.

About the only thing that seems certain at this early point is that when the Chi CBS video operation gets into full swing, Windy City originations will get a hefty hypo. This, of course, isn't expected until next fall at the earliest. Fact that Atlass carries more weight in top network planning than the ordinary veepee adds to the anticipation he'll wrangle some web shows for Chi. Another angle is the tight

(Continued on page 40)

## No Radio Sluffoff for ABC; May Utilize AM to Promote Filmgoing

Merged American Broadcasting-Paramount Theatres, Inc., will train heavy showmanship guns in the radio medium and won't slough off AM, despite the natural film biz-video ties and the dramatic appeal of pix-TV cooperation.

Under a merged setup, radio is expected to figure just as importantly as it has under the present management. ABC prexy Bob Kintner has always viewed AM as having a big future, despite the phenomenal growth of tele, and feels the sound medium will be able to stand on its own feet on the basis of what the advertiser gets for his AM dollar.

Moreover, it's considered that AM can do a big job in promoting filmgoing. Recently, ABC program chiefs had been working on a plan that would unite radio and films in a giant promotion. Idea was to have a giveaway program on which the payoff would take place in local theatres. Concept was that of a national bingo game that would lure prize-seeking listeners into their local film houses. While that project hasn't jelled,



JUNE VALLI

Appearing nightly at La Vie En Rose, New York.  
June 3 and June 10 on "Stop the Music"—AM.

## ABC-TV's Program Ball Starts Rolling

First signs of the showmanship upbeat that ABC-TV is projecting, following announcement of the impending merger with United Paramount Theatres, are two upcoming shows with film names.

Web has inked Frances Langford and Don Ameche for a cross-the-board afternoon video stanza, with a weekly budget of \$25,000. Chain has also set Gloria Swanson and her daughter, Michele Farmer, now making a film in Europe, for a Sunday afternoon, 3-4 p.m., airer.

Signing of these shows follows on the recent pacting of Jenny Lewis, "Dagmar" of NBC-TV's "Broadway Open House," for her own series at a hefty figure.

More of the programmatic hypo is expected with the move-in of Bob Weitman, United Par veepee, as veepee in charge of programs and talent development for the broadcasting division of the merged outfit.

## 'HAPPY' CHANDLER SELLS STOCK IN KY. STATION

Louisville, May 29.

A. B. "Happy" Chandler, recently deposed baseball high commissioner, has sold his stock in WVLK, Versailles, Ky., to three Lexington men. Garvice D. Kincaid, banker, reported he, John E. Perkins and Frank G. Trimble, purchased the stock from Chandler, Drake C. Naive of Versailles, and others.

Company operates WVLK at Versailles and has other Lexington stockholders. Kincaid became president, succeeding Baseball Commissioner Chandler; Perkins became vice-president, and Trimble, secretary-treasurer. Amount of money involved was not disclosed.

similar promotional-programming gimmicks could be worked out that would work to the advantage both of radio and United Paramount theatres.

It's recalled that Metro has used its radio outlets, such as WMGM, N. Y., and its MGM Radio Attractions transcription airters in a parlay that has good promotional impact. At ABC numerous schemes for cross-promotion between the web and the theatre chain have already been informally proposed.

## Femme Intuition

Last Wednesday (23) ABC-TV femme gabber Nancy Craig had as her guest, who had been scheduled long in advance, Mrs. Leonard Golden-son.

That was the day the merger of ABC and United Paramount Theatres was inked—and Mrs. Golden-son is the wife of UPT prexy Leonard H. Golden-son, slated to be Miss Craig's new boss.

## Par, DuMont Vs. UPT-ABC

With Paramount Pictures still owning an estimated 28% interest in the DuMont network, the United Paramount Theatres-ABC merger is expected to cue an FCC eagle eye on the operations of the two companies. Even though Par's recently-completed divorce ended all ties between the film company and its former theatre circuit subsidiary, the fact that both are now actively in video, even on a competitive basis, means the FCC will be doubly careful to make certain there are no ties between the two networks.

DuMont, of course, has been trying to get Par Pix out of its operation for several years and Par has intimated it will be willing to sell its DuMont stock for the right price. Presently, however, Par still has three directors on the DuMont eight-man board. To date, there has been no ostensible relationship between DuMont and Par's KTLA, o.&o. operation on the Coast. By the same token, it's believed that Par and UPT would be careful to keep the two operations entirely separate.

UPT execs, meanwhile, scotched reports that the merger with ABC will immediately open up to TV Par's backlog of feature film odds, as well as studio star talent. They pointed out that the Par company involved is UPT, which is strictly a theatre operation and has no film product or star contractees. Again, it's the Government-enforced divorce of the two organizations which has separated them. As a result, it's believed the threat of anti-trust implications, following the Par divorce, would prohibit any direct tie-in between the new UPT-ABC operation and Par Pix.

## Sterling Drug Drops Bill Shadel CBS News

Sterling Drugs, which has tossed in the towel on virtually all its CBS radio billings during the last several weeks, checked out of another one this week, when it decided to drop Bill Shadel and his newscast after the June 17 broadcast. Show is aired Sundays from 3 to 3:15 p.m.

On the brighter side of the radio sales picture, CBS this week negotiated 32-week renewals with Campbell Soups for its cross-the-board "Club 15" series (but with the usual summer hiatus), and with Carnation Milk for the Tony Martin show. Latter program is aired Sunday nights at 10.

## ABC-UPT Tie Seen Sparking Radio City Exit

Probable effect of the ABC-United Paramount Theatres merger will be the consolidation of the two divisions' headquarters under one roof at the ABC Television Centre on West 66th St., N. Y. City.

ABC, since it was split off from NBC, has been housed for the most part in offices and studios at 30 Rockefeller Plaza, under the shadow of NBC. UPT, since its divorce from Paramount Pictures, has been occupying quarters in the Paramount Building. If the merger is consummated, it's viewed as highly probable that both the theatre and broadcasting divisions of American Broadcasting-Paramount Theatres, Inc., will be joined physically under their own aegis at the tele centre.

While the network has been cramped in its TV centre, a former riding academy, ABC recently acquired additional facilities that should permit accommodation of the bulk of the two divisions at the TV centre. New ABC building is a former automobile showroom site at Broadway and West 70 St., which will hold storage and set building facilities, thus freeing space at West 66 St.

Additionally, WOR-TV, which had leased almost half of the ABC TV building, is skedded to give up that space around Jan. 1, 1952, when its own Television Square, at Columbus Ave. and West 68 St., is due for completion. This will free more space for AB-PT.

Additional space may be required, in which case AB-PT might lease some offices near the TV centre.

## Ellington Vice Goodman On WNEW Longhair Sinf

Duke Ellington will take over the Benny Goodman Sunday afternoon symphonic program at WNEW, N. Y., for the summer, starting June 10. Ellington will serve as disk jockey-commentator for a series of pop symphony record concerts, with Goodman slated to return in the fall when the program will be syndicated via transcription.

Show will be trimmed to an hour during the warm season, airing from 3-4 p.m. instead of the present 3-4:30 span.

## Chi Eyeing WLS Status in Merger

Chicago, May 29

Interested observer of the ABC-United Paramount merger is the WLS management which shares the frequency with WENR. ABC's Chi owned and operated station. It's been known for some time that the Prairie Farmer station would like to latch onto the WLS-WENR frequency to permit its full-time operation.

Situation was discussed at the regular Prairie Farmer board meeting Thursday (24) according to WLS general manager Glenn Snyder. However, since the new ABC-UPT group at this early stage has sent out no feelers on the possibility of unloading the Windy City parttime station, PP board took no action other than to assume a "watchful waiting" stance.

Current WLS-WENR setup entails some highly complex schedule intermingling which occasionally has resulted in some confusion. Should WLS end up with the WENR frequency it not only would strengthen its own identity but also would pick up a sizeable chunk of additional air time.

Besides being an ABC affiliate, WLS has an uniquely close relationship with WENR. For example WLS shuts down daily from 4:30 to 6 p.m. when WENR goes on the air. PP station hits the ether again at 6:30 to 8 p.m. but the 6:30 to 7 slot is WENR time with WLS handling the station breaks for the ABC station. WENR takes over on its own from 8 to signoff.

WLS also handles the 2:30 to 3:30 slot for WENR's net programming. On Saturdays WLS bows off in favor of WENR at 3:30 but takes over on its own at 6 p.m. to midnight for the National Barn Dance. On Sundays WLS runs from 8 a.m. to noon and then closes down with WENR taking over. To further confuse the picture WENR handles the WLS identifications on ABC's "Stop the Music" show in the 7 to 8 p.m. Sunday slot which is aired in the Chi market as a WLS pickup.

## SYLVANIA BUYS KAYE ON AM TO SELL TV SETS

The recent trend of television manufacturers to buy radio time, rather than TV time, has now spread from spot deals into network programming.

Sylvania has just bought Sammy Kaye's "Sunday Serenade" show on ABC, the deal being negotiated by the Durstine agency. (All the webs were pitching for the Sylvania biz, with ABC getting the nod.) Kaye will travel the show.

Similarly, Motorola is flirting with the idea of buying a radio network show to hypo its TV set sales.

## GANNON INTO NAVY

Harvey Gannon, program director of WNBC, New York key of NBC, has been recalled to active duty with the Navy.

The lieutenant commander, who will be assigned to Navy public information department at 90 Church St., N. Y., left Friday (23).



# BING & BOB POSE 80G DILEMMA

## TV to Pay Convention Tabs?

Chicago, May 29. Some heated bidding is expected for the video rights to the national political conventions slated for Chicago next summer. Now that sponsorship of such public service telecasts has been established via the Kefauver crime commission hearings, the fund raisers for the two parties are looking to video to help pay the convention tabs.

Since both the Republicans and Democrats split some of the parleys' costs, it's expected they will continue to work together to the degree that the telecasts of the two conventions can be sold as a single package. It's figured that no major advertiser would care to identify himself with either party by bankrolling one or the other of the confabs.

Demos last week started sending out feelers to special events bankrollers, and it's likely the strongest pitch will be made to Time mag, which picked up the Kefauver beamings. It's argued that the Luce publication will have less to fear from a tie-in with the political rally telecasts than, say the Gillette Safety Razor Co. or Pabst Brewing Co., both of which are heavy special events buyers.

As it's possible that the presidential nominating conventions could attract the largest TV audience in the medium's young history, the party chieftains can be expected to hold out for the highest possible price, with early estimates running in excess of \$300,000 for the joint package.

## SPONSOR EYES NIELSEN RATING

The trade is watching with interest to see which way the Chesterfield sponsorship smoke blows this fall, particularly as it relates to the ciggie company's continued claim in the AM sweepstakes.

Chesterfield is carrying one of the heaviest bankroller loads in radio. These include the Bing Crosby-Bob Hope-Arthur Godfrey triumvirate. The Godfrey morning spread on CBS is no trouble, in view of its enviable leadoff rating status on daytime programming. But in the case of both Hope and Crosby, Chesterfield is playing around with \$40,000 a week shows. And the fact that both have been strangers to the Top 10 Nielsen columns this season, has only served to accent the transitional jitters when sponsors are reappraising AM budget allocations.

Like other ciggie clients, Chesterfield is staking more and more of a claim in video, with Hope all set next season to make the TV plunge for the ciggie bankroller (after getting his video feet wet this season under Frigidaire's auspices).

In addition, the parent Liggett & Myers company has the CBS cross-the-board parlay of Perry Como (three nights a week for Chesterfield) and "Stork Club" (two nights a week for Fatima), with a continuing option on Saturday night 7:30 on CBS-TV. Chesterfield also is involved in sponsorship of the Wednesday night Arthur Godfrey TV show.

## 'Shirt-Sleeve' TV Parley Agenda Set

Washington, May 29. National Assn. of Radio-Television Broadcasters' "Shirt-Sleeve" conference on TV programming, now scheduled for June 22 in Washington at the Statler Hotel, will be addressed by FCC Chairman Wayne Coy and Sen. Edwin C. Johnson, Chairman of the Senate Interstate Commerce Committee.

Purpose of the all-day closed meetings will be to appraise TV's public service programming in anticipation of FCC allocation hearing in July and a public conference on TV which the commission has issued notice it would hold but has not yet scheduled. An analysis of programs of all 107 TV stations for the week of May 6-12 is to be presented at the meetings. It is expected that reps of all video outlets will be in attendance.

Sessions are an outgrowth of formation of NARTB Television Program Standards Committee at Chicago convention of trade association in April. Robert D. Swezey, general manager of WDSU-TV in New Orleans, is chairman of the committee. Other members are Clair McCollough of WGAL-TV, Lancaster, Pa.; Frank M. (Scoop) Russell, Washington veepee of NBC; George B. Storer of Fort Industry Co.; and Charles J. Witting of DuMont network.

## 'Space' Vs. 'Space'

Kellogg cereal, which sponsors "Space Cadet" on the web, is doing a burn over ABC-TV's signing of "Space Patrol," which Ralston-Purina has bought. Kellogg feels that the two "Space" shows may cause confusion, since "Cadet" is aired Monday, Wednesday and Friday at 6:30-6:45 p. m. and "Patrol" will go on Saturdays at 6-6:30 p. m.

Meanwhile, NBC-TV is making offers to Kellogg to bring over the biz. During the hiatus of Kellogg's "Victor Borge Show," the cereal outfit is putting in two of the 15-minute "Cadet" kinescopes to fill the 7-7:30 p. m. Saturday half hour. NBC-TV is using that hiatus showcasing of "Cadet" in its pitch for the biz.

## Soapers Still Sliding; Vet \$4,000 Weekly 'Girl,' 'Portia' Get GF Axe

### Army to the Rescue

The U. S. Army may come to the radio's aid. On behalf of its recruiting service, the Army has made some feelers to NBC as a prospective sponsor of a half-hour weekly series. It's the only nibble to come along in weeks.

## Ike Levy Resigns CBS Board; OF Near Coast Deal

Isaac D. (Ike) Levy gave his leap into telefilm production a more official touch during the past week with his resignation from the board of CBS and the announcement that his Official Films outfit will conclude a deal this week for the takeover of the Jerry Fairbanks Coast studio facilities. In severing his relationship as CBS director, Levy at the same time revealed that while he has sold a "substantial" block of his CBS stock, he is retaining a block worth "somewhere under a million."

Levy's exit from the CBS board, which occurred last Wednesday morning (23), touched off a series of events during the week that finds the new company making rapid and extensive plans to make an immediate plunge into the production of pix for TV. The Fairbanks deal involves no cash transaction, but Fairbanks and his associates will receive 175,000 shares of stock in the new company, and he will act as the overall production supervisor. Included in the deal is a small New York studio, which will continue to make commercial pix. A major acquisition in the deal is Fairbanks' large film backlog for tele.

At the same time, Levy revealed that Billy Goodheart, one of the founders of Music Corp. of America, will be the company's overall chief, with the title of vice-president. Goodheart will have complete autonomy to exact any measures he sees fit, Levy avers, "and there will be no appeal from his" (Continued on page 39)

## BERLE SET TO REPRISER CANCER FUND TELETHON

Milton Berle is slated to hold his third annual television marathon June 9 for the Damon Runyon Cancer Fund, taking the air at noon that day and remaining on until 10 a. m. the following day. During the last two years, Berle received pledges of \$2,300,000 from viewers and hopes to top the record this year because of the greater number of stations on the NBC interconnected web.

NBC will continue its regular commercial programming during the day and evening, but Berle will appear on several of the shows to maintain the continuity of the telethon. As in previous years, various guest celebs from all branches of show business will appear on the show.

## WNBC's Toscy Festival

An Arturo Toscanini Festival will be beamed by WNBC, N. Y., during the summer in the maestro's old time, 6:30-7:30 p. m. on Saturday. That's a time period which the Gotham key has reclaimed from NBC.

In addition to Toscanini disks, the ailer will have other elements, such as commentary by musical authorities and a quiz.

One of the major daytime serial casualties in recent years hit NBC last week when General Foods, as part of its overall budget reappraisal and programming reshuffle, cancelled out on the Elaine Carrington-created "When a Girl Marries" and the "Portia Faces Life" series. These have been sturdy veterans in the soap opera field, dating back approximately 14 years.

GF made no plans to replace "Girl" but picked up 15 minutes of ABC's "Don McNeill Breakfast Club" as Jello's replacement for "Portia." Move was made, according to a GF spokesman, on the assumption that morning radio has now become more valuable than afternoon time.

Cancellation further reflects the current jitters among the soaper sponsors in the face of a steady decline in audiences, with recent Nielsen figures showing that most afternoon network programming, based on sets in use, is off from three to four points, which would represent a decline in excess of 1,000,000 listeners per show.

The Carrington femme-slanted opus, based on escalator figures on year-after-year renewals, runs in excess of \$4,000 a week, about double the amount of the average soap opera. In years past it was a sure thing in the Top 10 rating sweepstakes, garnering a hefty seven and eight rating, but on the last Nielsen it was down to a 5.3. Currently, "Girl" trails Miss Carrington's brace of other entries, "Rosemary" and "Pepper Young's Family." (Only last week Procter & Gamble, sponsors of "Pepper Young," called a meeting with NBC execs to kick around the problem of what could be done to counteract loss in audience.)

## CBS Narrows Gap On Tele Ratings

While NBC has paced the video networks in the rating parade ever since television went commercial, CBS has been steadily narrowing the spread between the two webs. NBC research department itself this week demonstrated how its rating advantage over CBS is growing smaller, disclosing that NBC's average evening rating in October, 1950, was 15% higher than CBS', while it had only a 4% advantage in April this year.

Reason for CBS' steady growth is believed to be the fact that the top-rated programs, such as Milton Berle's "Texaco Star Theatre," while still heading the list, have slipped from the phenomenal figures they once rang up. Where Berle, for example, was getting 73s and 74s last year, his rating this year is in the 50s. CBS leaders at the same time have maintained a steady pace or have upped their ratings. Figures are based on American Research Bureau statistics.

Following is a chart of average evening ratings compiled by the NBC research department from ARB figures, showing how the NBC rating advantage over CBS is getting smaller:

	NBC	CBS	Advantage
Oct., 1950	23.1	20.1	15%
Nov.	23.1	19.9	16%
Dec.	22.8	20.7	12%
Jan., 1951	21.8	20.1	11%
Feb.	20	20.3	6%
March	20.2	20.7	6%
April	21.8	20.7	4%

## Eldridge to SSC&B

Clarence E. Eldridge has resigned as operations manager for General Foods to join Sullivan, Stauffer, Colwell & Bayles agency as executive veepee.

Prior to joining GF in 1939, Eldridge was veepee and chairman of the plans board at Young & Rubicam.

## Richards' Death Seen 'Washing Out' FCC's Protracted News-Slanting Case

Washington, May 29. Death of G. A. Richards early yesterday (Mon.) in Detroit may "wash out" the three-year old news-slanting case brought against the broadcaster by the FCC. It is considered doubtful whether the initial decision by Examiner James D. Cunningham, who presided at hearings on the case, will be issued.

Usually, in the case of death of a party involved in a proceeding, the commission goes through with the case. But in this instance, in which the whole issue revolves around the personal qualifications of an individual to hold radio licenses, it appears that Richards' death makes the case "moot."

From a purely legal standpoint, the commission may be advised that it should allow the case to travel its normal course inasmuch as it has previously refused to permit a licensee to transfer his station while his qualifications were in doubt. It is expected that a cold policy argument will be presented that if Richards' licenses could not be transferred during the proceedings they should not be allowed to be transferred (to his heirs) by his death. If the final decision in the case were to result in denial of license renewal, it's asked, why should the estate profit by the accident of death?

But from a practical standpoint, it's believed, the agency will be glad to get rid of what has been considered a nasty kind of case and one which could hardly be classified into any category in which precedent determines policy. The charges, the testimony, and the personality of Richards were unusual, it's realized, and under the circumstances a conclusion.

It's expected that an application for involuntary transfer of the stations (KMPC in Los Angeles, WJR in Detroit and WGAR in Cleveland) to the executors of the estate will soon be filed. How the (Continued on page 39)

## Broadcast Bureau Appoints Kittner

Washington, May 29. FCC completed the organization of its new Broadcast Bureau last week with appointment of Joseph M. Kittner, 34-year-old member of its legal staff, as assistant chief. Curtis B. Plummer, Commission chief engineer, was previously named chief of the Bureau. All broadcast personnel of the Commission will be transferred to the Bureau effective next Monday (4).

The Commission also selected two engineers and three lawyers to head up the five operating divisions of the Bureau. They are James E. Barr, Cyril M. Braum, (Continued on page 40)

### Grateful Party

One of the novel TV parties of the year has been set for June 19, when Kenyon & Eckhardt, agency on the Victor Borge television show, tosses a "Good Riddance" party, with Sam Levenson as the guest of honor. Shindig will take place on the occasion of Borge's final show of the season, and will be staged at his N. Y. town manse.

Idea stems from the fact that when Borge returns to his Saturday at 7 slot, he'll no longer have Levenson as his CBS competition, since the comic is moving into another time period.

## Pulitzer Series No Prize to Schlitz; Client Stays on TV

Schlitz Brewing Co. last weekend served notice that it was cancelling out on the Friday night "Pulitzer Prize Playhouse" dramatic series on ABC-TV. Program is a William Morris agency package, with the client turning over to the Columbia U. School of Journalism \$100,000 this season for the privilege of using the Pulitzer tag.

Fact that Schlitz found itself handicapped in acquiring sufficient properties in remaining within the Pulitzer prize framework was the principal motive behind the cancellation. Client figured it could henceforth pour the \$100,000 into acquisition of story material.

Schlitz, however, is staying on TV with a new hour weekly dramatic show, which will probably be a Young & Rubicam house package. Y & R is trying to negotiate a new time and network segment and has been shooting for the Friday niche on CBS-TV currently occupied by "Ford Television Theatre."

## Jeanette's Video Encore

Jeanette MacDonald and her husband, Gene Raymond, head back to the Coast following their legit tour in "The Guardsman," in which she sang one incidental song. The couple are trying to void their contract to tour in the show again next season.

Actress-singer is due back in late July for a Lewisohn Stadium concert in N. Y. and her second TV booking, on Ed Sullivan's show Aug. 5. Film star-songstress made her video bow for Firestone last November, a simulcast.



# 'Screen Guild Players' Into Lux CBS Spot May Be Stymied by AFRA

Hollywood, May 29.

Lever Bros. has renewed its Lux Monday night time on CBS for next season, its 18th, but what goes into the hour slot is still undetermined. That it will be dramatics is certain, but the rub is whether it will be a continuation of "Lux Radio Theatre" or a Lux presentation of "Screen Guild Players." If it's the latter, AFRA may again toss a monkey wrench in the works.

At last season's outset when SGP was dropped by Camel cigarettes, the Thompson agency for Lux engineered a complete takeover of the Motion Picture Relief Fund's show. Contracts were drawn and ready for signing when AFRA stepped in and broke up the deal. National board of the actors' union wouldn't hold still for dropping a show that paid top fees, in favor of a charity show that paid only minimum wages. Rather than incur the displeasure of AFRA and fearful of reprisals, the deal was called off and ABC took over the series, extending the programs to a full hour and laying out \$12,500 for a show "they couldn't sell." Motion Picture Relief Fund benefited by \$10,000 weekly for supplying stars and material.

## Choice Still Undecided

Cornell Jackson, Coast radio head of the Thompson agency, admitted that a choice of the two shows is still to be decided and said "if the (picture) industry wants us to take over 'Screen Guild Players' we'll probably do it." In the circumstances of having the industry come to him, Jackson would be assured top players and scripts. Whether Lux would still pay \$12,500 for the show or demand a lower figure in view of the depressed radio market is undisclosed. Lux, which has cost as high as \$25,000 in recent years, was clipped to around \$14,000 this season, with further cuts indicated if "Lux Radio Theatre" is continued.

Claude McCue secretary of the AFRA local, said that no request had been made for its blessing of a Lux-SGP deal and declined to hazard a guess on how the national board would react. He did say, however, "it's a little different in radio now than a year ago and the board may reconsider."

AFRA's interest in Lux's sponsorship of SGP is more inclined toward supporting players than picture stars, who do the broadcasts gratis as their contribution to the picture industry's own charity. Lux has used as many as 10 AFRA players on a broadcast, which under Relief Fund aegis would cut their take for rehearsals and airtime to a top pay of \$125.

Ken Hinks, exec on the Lux account for Thompson, is due this week from N. Y. for discussions with Jackson and officials of the Relief Fund, who would act in the absence of Jean Hersholt, prexy, now in the east. MCA acts only as selling agent for the Fund and would participate in the negotiations.

"Screen Guild Players" has always been sold as a package which in recent years included Bill Lawrence as producer, Harry Kronman as writer, and Huntly Gordon as production assistant and responsible for talent and material. Jackson made it positive that two of the Lux standbys would continue by signing Sanford Barnett, scripter, and Rudy Schragar, music director. Fred McKay, director in recent years, is a JWT staff man and not under contract. Just where William Keighly, producer-emcee of "Lux Theatre," would fit into the SGP setup, is not known.

## Vidpix Production Upped In Chicago; Kling Busy

Chicago, May 29.

Vidpix production here is slowly gaining momentum, with several lensing firms upping their schedules with next fall's market in mind. Latest to can the pilot film of a projected series of half-hour tele pix is Kling Studios-United Broadcasting Co. Series, tagged "The Old American Barn Dance," features cast of 24 folk entertainers.

Offering price of the pix still hasn't been established, according to Fred Niles, Kling TV chief.

## KOSA's 103G Sale

Odessa, Tex., May 29.

The FCC has granted the assignment of the license of KOSA here from the Southwestern Broadcasting Corp., to the Odessa Broadcasting Co., for a consideration of \$103,150.

Principals in the new company includes Cecil L. Trigg, manager and former 10% owner of KOSA under Southwestern, who will be 50% owner, and Wilbur B. Stowe and Brooks L. Harmon, who each have 10% interest.

## TV Studio Theatre Prepped in Clevel.

Cleveland, May 29.

Television studio theatre is being planned in Cleveland by a group headed by Jack Fine, president of Knickerbocker Productions, Inc.

The studio will be located in the Knickerbocker Theatre which, although being remodeled for the filming of 15, 30 and 60-minute package variety shows, will also show Hollywood films to a paying audience.

Associated with Fine are Harry Anderson, former assistant director for David O. Selznick, Paramount and RKO, and Samuel Johns, former general manager of the Cleveland 500 Operetta Co., who produced and directed commercial films as president of Dramaturgy, Inc.

Unique feature of the plan is to stage live revues weekly with full orchestra, specialties, line of coryphees and vocal octets, for a paying audience. A Hollywood feature film also will be presented on the daily program.

Opening on Friday, the show will provide a pre-filming audience test, with filming scheduled to start Saturday. Uncertain shots will be retaken with final footage to offer best presentation.

Filmed packages will be offered to TV networks, stations and companies using TV in their promotional advertising schedules.

Fine said techniques will reduce production cost. Boxoffice for live audience will be nominal. Theatre is being remodeled to provide for ramps for dolly cameras near the stage. When alterations are completed, house will seat 1,000.

Anderson, whose credits include "Duel in the Sun," "Paradine Case" and "The Last Outpost," said "sound-on-film shows will be made with multiple motion picture cameras, not electronic ones, and test shooting will begin as soon as the remodeling is completed."

Fine, one-time manager of Texas Gufman, Joe Frisco, and Helen Morgan, maintained "this is the first contemplated filming television program directly from the theatre stage while the show is in progress."

## Radio Writers Guild To Stage Picket Line At RCA Thesaurus Bldg.

First picket line of the Radio Writers Guild in front of the RCA Building at Radio City, N. Y., is expected sometime after Saturday (2), end of the cooling-off period in the union's dispute with RCA Thesaurus. Guild wants to raise the minimums for four Thesaurus staff writers from \$83.50 a week to \$130, to give them parity with NBC scripters. Federal mediation-conciliation staff is trying to bring both parties to a settlement.

Special membership meeting of RWG is scheduled for Monday (4) at noon in the Fraternal Clubhouse, N. Y., to discuss the deadlocked negotiations. Meanwhile, National Labor Relations Board election is under way for a guild shop for freelance scripters at the nets. Ballots were sent out Monday (28) and will be counted on June 20. Participating are 126 writers. If these vote for a guild shop, all freelance writers at the nets will have to be RWG members or will have to join the union after 30 days.

## Ohio Farm Station Preps Blueprint for Its Plan Of 'Selling Rural Life'

Worthington, O., May 29.

More specific plans for its expanded operations and plant were revealed by WRFD, rural-pitched radio station, when its manager, Fred A. Palmer, last week spelled out the studio's blueprint for "selling rural life."

Station now is constructing a number of buildings on a 400-acre tract in the country north of here. Date for opening of the first facilities is aimed for Sept. 1.

Under construction or planned are a main studio, control room, four smaller studios, replicas of the "little church in the wildwood" and a red brick schoolhouse, display cabins, grange hall, barn converted into recreation hall and eatery, filling station, blacksmith shop and bandstand. Station officials are dickering for an original town hall from Connecticut. A youth center with cabins, dormitories and assembly halls are other features in WRFD's futures book.

When the plant gets in operation, WRFD hopes to originate two Liberty Network programs daily and broadcast from the schoolhouse programs that deal with William Holmes McGuffey, the "Reader" author.

Palmer said he is negotiating with F. Beverly Kelley, former circus pressagent, to manage the barn, which will require an 11-man crew to operate and will have facilities for livestock shows and basketball games. It will have a capacity of 3,000.

## LUBCKE, TV PIONEER, BECOMES CONSULTANT

Hollywood, May 29.

Harry Lubcke, who put the first television station on the air in 1931 while heading up the Don Lee TV operation for two decades, has left Columbia's KTSN to open his own consulting practice in Hollywood. Holder of many TV patents, he was called to Washington numerous times to testify before the FCC on electronic developments.

It was almost 20 years ago that Lubcke inaugurated WEXAO, undisputed as the first station in the country to operate on an experimental license. When CBS bought KTSN in the Don Lee sale, Lubcke was retained in an advisory capacity.

## Seattle Radio Chips In For Cerebral Palsy Drive

Seattle, May 29.

Three special events for the benefit of the Cerebral Palsy fund drive have been set here by Norm Bobrow and Hal Davis, local radio personalities, who are directing campaign activities on a gratis basis.

On June 8 local western radio personalities will star in a "Western Jamboree" at the Civic Auditorium. Stars will include Spike Hogan, KXA; Montana Tom, KING; Texas Jim Lewis, KIRO; Jack Rivers, KOL, and Buck Ritchie, KVI. Cecil Young and his orchestra, with vocalist Ernestine Anderson and with Bobrow emceeing, will present a concert at the Metropolitan Theatre June 10, and on June 18 Les Paul and Mary Ford, Yogi Yorgesson (Harry Stewart), and other stars not yet set, will appear in a giant rally at Sick's Stadium.

## Husing's TV Sportscast

Ted Husing, who bowed out as telecaster of the CBS Wednesday night fights, returns to that network as a sportscaster June 10. Husing, who reportedly dropped the fight videocasts after a squabble with the sponsor, Pabst Beer, will team with John Derr, CBS associate director of sports, to narrate the Palm Beach golf tournament at the Wykagyl Club, New Rochelle, N. Y.

CBS plans to cover the final day of the tournament from 4 to 6 p. m. Palm Beach Co., which sponsors the round robin event, will bankroll the CBS pickup from 3 to 6.

## Radio Needs More Info on Coverage, Wider Sponsor Range, Sez BAB's Ryan

Chicago, May 29.

Lack of basic information on radio's coverage and its dependence upon a relatively small group of major advertisers, are two hurdles the medium must overcome if it's to continue in a healthy state. That's the warning tossed out by William Ryan, prexy of Broadcast Advertising Bureau, who spoke last week before the Chicago Radio Management Club.

To withstand demands that spot and local AM rates be cut now that the networks have slashed their rates, research studies showing radio's complete circulation picture must be launched, Ryan said. Also a strong pitch must be made to attract new bankrollers and new products to the medium, he stated.

## Find True Audience

To say that AM is still the best cost-per-thousand buy is not enough. He reminded his listeners that while radio's cost-per-thousand has steadily declined despite the postwar inflationary spiral, advertisers were still able to secure a rate cut. The industry needs more complete circulation analysis than that offered by the current rating systems if it's to be able to withstand further rate reduction demands.

"If radio's true audience is not found, ratings will be used to write AM's obituary," the BAB prexy warned.

Ryan outlined BAB's plans to sparkplug the drive to get radio on a sound selling footing, but he warned that the bureau needs a kitty of \$1,000,000 to really do the job, rather than the \$200,000 budget it has so far. Pointing out that last year's AM take was about \$448,000,000, he said a \$1,000,000 industry promotion budget is hardly out of line.

Number one BAB project under the hypoed budget would be a national survey of radio circulation and listening habits, which when properly documented would allow the industry to bargain from strength. BAB board still has to act on this plan, which is dependent upon additional coin coming into the coffers.

Other projects include field representation; creation of a research library which would serve as a clearing house of all AM data; documented studies of the medium's merchandising results, and a series of controlled tests in selected markets designed to find proper copy and merchandising techniques.

## Raymond G. Swing Added To 'Voice' Setup as Hypo In News Organization

Washington, May 29.

"Voice of America," which has been getting rough treatment recently from Congress because of dissatisfaction with its operations, bolstered its news organization last week by hiring Raymond Gram Swing as special political commentator.

Besides broadcasting to overseas audiences, Swing will serve as adviser on all "Voice" news and commentaries. His appointment became effective yesterday (28).

Entering the radio field in 1935 as commentator on American affairs for the British Broadcasting Corp., Swing first appeared on radio in the U. S. with the CBS "American School of the Air." From 1936 through World War II he broadcast on Mutual. Later he was heard on ABC, and during the last six months he has been broadcasting daily from Washington over the Liberty network.

Swing, now 64, will devote full time to his "Voice" assignment with the New York headquarters of the State Dept. His evening spot on Liberty web has been taken over by Joseph C. Harsch.

Meanwhile "Voice" added to its daily broadcasts to the Soviet Union a news program in Georgian, the native language of Premier Stalin. The new program was inaugurated Saturday (26) by Sec. of State Dean Acheson, whose talk was translated into Georgian.

## Pic Cowboy Sues CBS

Los Angeles, May 29.

Don (Red) Barry, cowboy star, filed a \$300,000 damage suit in Federal Court against CBS, charging unauthorized use of his name and damage to his professional standing.

In a broadcast of the "Mr. Keen" show, the plaintiff declares, a murder suspect was identified as "Don Barry," a red-headed film personality.

## CBS Finalizes TV Summer Schedule

CBS-TV finalized a deal this week for two more of its regular bankrollers to remain on the air through the summer and thereby virtually completed its summer programming plans. Two new pactees are Carnation Milk, continuing with the Burns and Allen show, and Johnson's Wax, which will continue with "Starlight Theatre." Two programs alternate Thursday night in the 8 to 9:30 slot.

Present lineup now has Monday night sold out for the summer. "Pantomime Quiz," a kinescoped show from the Coast, replaces "Lux Video Theatre" for Lever Bros., 8 to 9:30; Lipton's tea remains with "Talent Scouts" from 9:30 to 10, but with Herb Shriner subbing for Arthur Godfrey; Horace Heidt show stays for Philip Morris from 9 to 9:30, at least for the time being; "Who's Who," a new Phil Baker quiz show, replaces the cancelled "Goldbergs" for General Foods, 9:30 to 10, and the "Westinghouse Summer Theatre" subs for "Studio One," 10 to 11.

CBS plans to fill the 8 to 9 p. m. slot Tuesdays with feature film oldies on a sustaining basis. Tintin moves into the 9 to 9:30 period, but with a summer replacement, as yet unselected, for the "Sam Levenson Show," taking over the time being vacated by Camel cigarettes and the "Vaughn Monroe Show." "Suspense," for Auto-Lite, and "Danger," for Amm-i-dent stay at 9:30 and 10, respectively. The 10:30 to 11 period is local time.

On Wednesdays, "Godfrey & Friends" remains from 8 to 9, but with a replacement for Godfrey; "Charlie Wild" stays for Wildroot at 9; "The Web" stays for Embassy cigarettes at 9:30, and Pabst holds the 10 o'clock slot for a summer sports series. With Burns and Allen and "Starlight" holding down the 8 to 9:30 Thursday night slot, "Amos 'n' Andy" takes over at 8:30 Thursdays for Blatz Beer; Esso will put in a news show for Alan Young from 9 to 9:30; "Big Town" stays for Lever Bros. at 9:30; "Truth or Consequences" stays for Philip Morris at 10, and "Casey, Crime Photographer" continues at 10:30.

On Fridays, "Mama" will have a five-week vacation in the 8 o'clock period for General Foods, with the replacement not set; "Man Against Crime" stays for Camels at 8:30. Rest of the evening is open, with Ford checking out of its "Ford Theatre" at 9, but Pulitzer possibly moving in. Replacement for "Star of the Family" at 10, which moves (Continued on page 36)

## CBS SALES SERVICE IN TWO-WAY AM-TV SPLIT

CBS, which has retained operation of its radio and television activities under single administrative heads, decided this week to break down the sales service department into separate divisions for radio and TV. Step was taken, according to AM-TV sales verpee J. L. Van Volkenburg, because of the "increasingly complex problems involved in the servicing of our radio and TV networks."

Radio sales service department is to be headed by Thomas P. Maguire and the TV setup by Robert F. Jamieson, formerly stations relations chief for DuMont. William J. Fagan, administrative manager of the CBS sales department, will continue to coordinate the two groups.



# TV'S FAST RISE & FALL PATTERN

## CBS Plugs Radio's Points While Uncorking Its Own Promotion Pitch

CBS which had been charged by some affiliates with "selling radio short" by axing its rates, last week uncorked its "sell radio" promotion pitch. Presentation, shown to the trade press in N. Y., will be roadshowed in Chicago, Detroit and the Coast.

Three central points of the CBS pro-radio message are the medium's big impact, mass audience and low cost.

On AM's impact, CBS went back to the "taken-for-granted" facts of the appeal of the human voice, the timeliness and flexibility of the medium and the ability of the advertiser to choose the emotional framework in which his message is delivered.

Concerning radio's size, CBS pointed to the medium's reaching into 95% of U.S. homes, with 80-90% of them still listening sometime during the day. In addition to the 41,900,000 radio homes, there are the 19,100,000 auto radios and 5,000,000 sets in public places—plus the estimated 30,000,000 second and third sets in homes.

On radio's low cost, web pointed out that if the "effective radio homes" declined 8.5% as expected this year (due to TV inroads), this was still below the 10-16.2% rate cut the chain puts into effect July 1. Another point was that while all wholesale prices have risen by 65%, the cost-per-thousand listeners of CBS nighttime radio has gone up only 10%—which makes a relative gain for radio users. Rates for eight top magazines have risen 47% and those of 94 metropolitan papers have gone up (Continued on page 32)

## Garroway Show To Armour Meat

Armour Meat Packing this week bought NBC-TV's "Garroway at Large" show, following a final decision by Congoleum-Nairn to drop the package. Since NBC has already pre-empted the present Garroway Sunday night time for Procter & Gamble's "Red Skelton Show" in the fall, Armour will either slot the series in the time it now holds Wednesday night on the web or on Saturday nights.

Armour pact starts the first week in September. Meat firm currently bankrolls "Stars Over Hollywood," a vidfilm series, Wednesday nights at 9:30. Manhattan Soap, however, reportedly is seeking a different time period for its "One Man's Family," now aired Saturdays at 7:30 p. m., so that it's possible Armour may move Garroway into that time and give Manhattan its Thursday night slot.

Budget on the Garroway show has reportedly been upped from its present \$10,000 talent and production outlay to about \$18,500 for the fall. Armour will retain the cast intact, including Dave Garroway as emcee, along with Connie Russell, Jack Haskell, Betty Chappel, Cliff Norton, Jimmy Russell and Aura Vainio and the Joseph Galichio orch. NBC, meanwhile, is now pitching other properties to Congoleum for the fall, with a possibility that the firm may buy into the projected Kate Smith Wednesday night show.

### Garroway Summer Plans

Chicago, May 29.

Dave Garroway will handle his a.m. NBC "Dial Dave Garroway" show from long range this summer. Gabber and his writer Charlie Andrews are slated to take off on a European junket when the "Garroway At Large" TV show winds next month, and Garroway's contributions to the AM strip will be taped in Europe and flown back for insertion into the airer. Other portions of the show will continue from Chicago.

Daily quarter-hour show is sponsored by Armour for Dial soap.

### 'Falcon' Into TV

Veteran radio series, "The Falcon," will go before the cameras for Ziv TV Programs at latter's Coast studios in June.

John L. Sinn, Ziv TV proxy, said that the vidpic series will be budgeted at \$17,500 per half-hour stanza and will be released for national and local spot backing.

## 'Sat. Nite'-4 Star' Back-to-Back Plan Hits Snag

NBC's projected plan to move its "Four Star Theatre" comic-rotating series from Wednesday to Saturday night, as a back-to-back attraction with "Saturday Night Revue," has hit a snag over sponsorship conflicts, with result that the whole idea may be abandoned. In turn it forestalls the plan to give Kate Smith a 60-minute weekly nighttime showcasting, since the femme singer-emcee was set to be linked into the Wednesday period.

Pact that Crosley, Norge and Motorola, all doing business off the same dealer-retailer counters, would be involved as back-to-back sponsors in the "Saturday Night"- "Four Star" parlay, is the major stumbling block that NBC hasn't been able to resolve. Crosley holds the option on the closing half-hour of "Saturday Night Revue." Norge and Motorola have first call on "Four Star" for next season. And NBC doesn't want to antagonize any of them.

## Schwerin's Takeover Of Avon, N. Y., Points Up Hypo to Program Analysis

Growing importance of qualitative analysis of programs is pointed up by the acquisition last week of the Avon Theatre, N. Y., by Schwerin Research Corp. Horace Schwerin is using the small-seater, on Sixth Ave. at 46 Street, with the marquee displaying "TV and Radio Review Time," to quiz selected audiences on their reactions to clients' programs with his "re-actometer."

Schwerin gets his sample audiences by means of letters, with the additional lure of door prizes. Audiences register their likes and dislikes during the course of the alrers by means of the electrical device.

Previously, Schwerin's sampling was done principally in network-owned or controlled studios, but a shortage of space forced the firm to rent its own quarters. Theatre was taken on a long-term lease plus options by the Lorraine Theatrical Corp., an affiliate of the Schwerin organization. Lessor is the Termel Realty Corp.

Prior to the Schwerin takeover, the Avon was run on a varying policy by a small N. Y. circuit. Art films and reissues, however, failed to click at the b.o. and the exhib tossed in the towel several months ago. Before that the theatre was briefly operated by the Lopert circuit as the Avenue. Bulk of its product was foreign pix. Lopert dropped the house as unprofitable about 18 months ago. Deal was closed through Berk & Krumgold, Theatre brokers.

### KILGALLEN SUBS

Jeffrey Lynn and Robin Chandler will sub for Dorothy Kilgallen and Dick Kollmar on WOR, N. Y., during the latter's vacation.

The Kollmars leave for a European tour on June 8, returning June 27.

## SHUN LONG-RANGE PROGRAM PLANS

Theory held by some agency toppers, that "there are no long-range properties in television," is gaining ground as a result of General Foods' cancellation of "The Goldbergs" on CBS-TV.

One of the reasons announced for nixing "Goldbergs" is that the stanza had a loyal audience with the result that it had saturated the market for potential users of Sanka coffee. That has cued reasoning around the agencies that while in radio a client could ride a hot property for 10-15 years or more, in TV he's lucky if the stanza pulls for four or five seasons. "Aldrich Family," although aired for years on AM, was a TV casualty after two seasons.

A corollary of this concept is that a bankroller, instead of spending heavily on one series with a longterm pact, should have a "farm league" of other shows which can be put into the breach as the older programs lose their effectiveness. According to this argument, there will be extensive turnovers of talent in tele, with stars wearing out their pull as they become too familiar to the viewers.

In this connection, it's cited, names such as Jack Benny, Edgar Bergen and Bob Hope, whose excursions into video are sporadic, or a Danny Kaye, who thus far has eschewed TV, are pursuing the best course to prolong their value over the years. By the same token, it's felt in some quarters that even the top TV commodity of the past few seasons, Milton Berle, has been slipping, or at least finding the competition a lot stiffer. While Berle is protected by a 30-year pact, it's claimed that from here on out his popularity will be a less certain quantity.

Exception to this rise-and-fall pattern, the agency execs figure, will be dramatic stanzas. A "Kraft Theatre" is likely to be around for a long time, the theory runs, because its format permits gradual change with shifts in public taste.

These agencies are counseling their clients to avoid longterm commitments and instead to adopt a flexible policy, keeping an eye on the phases and cycles that run in the video industry. It's underlined that even TV sports is running a cycle, and is less important today than it was in previous seasons.

## Justice Dept. Eyes Ball Game Bans While Congress Probes Exemptions

Washington, May 29.

Something in the nature of a mile relay is being run here on the sports front, with the Dept. of Justice looking into radio and TV restrictions by organized baseball and football, and Congress considering taking such matters out of Government hands by exempting the games from antitrust laws.

Justice has instituted a full-scale inquiry into broadcast restrictions of professional and amateur games, acting on complaints against the 50-mile rule on baseball and, presumably, against the proposed plan of the National Collegiate Athletic Assn. to limit televising of football games next season. The Justice Dept., it's recalled, refused to commit itself on the legality of the NCAA plan when it was submitted to it last month. It would say only it would have to study it.

Attorney Gen. Harold McGrath said the Dept. has received "a substantial number" of complaints since it suspended its previous 1949 inquiry into baseball restrictions on broadcasting. At that time, he explained, action was withheld to give the industry an opportunity to try out a plan of self-regulation. Baseball club owners had complained, he said, that radio and TV broadcasts of games "presented a

## Esso Nixes NCAA's \$1,000,000 Grid TV Bid, Fears Anti-Trust Reprisals

### TV, the Ingrate

Chicago, May 29.

Video, which a couple of years ago was rated as the barkeep's best friend, is now claimed to be a major source of discomfort for the neighborhood tavern owner.

Over 500 Chi pubs last week shuttered, after failing to renew their city liquor licenses. Fact that many of the old regulars are now buying their potables at package stores and doing their sipping at home while watching TV, was pegged as a major factor in the numerous shutdowns.

## ANA Willing To Confab, But Not On Radio Rates

Assn. of National Advertisers has accepted the invitation of the newly-formed Affiliates Committee for a powwow on "matters of common interest," but the bankrollers nixed any discussion of radio rates.

Replying to the invite of AC chairman Paul W. Morency (WTIC, Hartford), ANA prez Paul B. West said his association is happy to meet with the affiliates, but cannot discuss rates. ANA, as such, is not a buyer of radio advertising, nor does it consult with its members regarding them, West declared. "Our only interest has been to determine as best we could the actual impact of TV on radio audiences . . . and to make those facts known to our members who are interested in radio," West wrote.

ANA topper said that at the time the ANA report on the decline of radio time values was published, the group asked for "constructive criticism of the report." He recalled that the networks had thought it undesirable from a (Continued on page 37)

Plan for "experimental" telecasting of college football games lined up for this fall by the National Collegiate Athletic Assn. received setbacks from two different sources this week. Esso turned down an NCAA bid to sponsor the telecasts for \$1,000,000, reportedly through fear of anti-trust implications, and the Georgia Tech Club of N. Y. voted to ask Tech's proxy to protest the plan as being "discriminatory" and "definitely harmful" to the school.

Under the NCAA plan, a single sponsor, for \$1,000,000, could have his choice of any one or two games in the country each week, which would be available to all stations desiring to air them. Sixty percent of the \$1,000,000 would go to the association, while the remaining 40% would be split between the two schools competing in the game each week. According to NCAA execs, the plan would represent a "controlled experiment" in that it would make possible a study of the gate receipts of the schools not being televised as compared with those whose games might be aired.

Both the networks and most potential sponsors, however, have termed the plan monopolistic and in restraint of trade. It's been charged in some quarters also that the NCAA took its cue from last year's World Series, when the baseball classic was sold to Gillette Safety Razor for \$800,000. Esso, in turning down the NCAA offer to buy rights for the season, is said to have had in mind the fact that it was a part of the Standard Oil combine which was broken up by the Government and so is in no position to take a chance on further anti-trust threats.

Georgia Tech Club's resolution was contained in a letter to Tech prez Blake R. Van Leer by Edgar (Continued on page 3c)

## Big 10 Hedges On Video Ban

Chicago, May 29.

Big 10 officials followed its parent organization, National Collegiate Athletic Assn., who voted a watered version of telecasting football games last weekend. Round-robin method allows for members of the midwest group to televise one game at home and one away on the network. Non-web spots will apply to Big 10 for special permission to scan games. However, there is still an out, as individual members may follow plan if they wish. For example, Notre Dame will not go along as it will have sponsorship for this fall.

Officials also gave the go-ahead to filming of the conference highlight game, which may be available for sponsorship over the video web. Theatre tele was not gone into at this time but the Baibian & Katz theatre circuit is going ahead with plans for large-screen viewing. According to circuit toppers, games were a success and it's possible that more houses will be added to the Detroit-Chicago theatres. Last year the Big 10 also allowed next day kinescoping of games.

## Gabriel Heads Cleve. AFRA

Cleveland, May 29.

Don Gabriel, WJW, has been elected president of AFRA. He moved out Ed Maxwell, NBC, who was named to the Executive Board.

Other officers elected include Ken Ward, NBC, vice president; Guy Ewing, WCUO, treasurer; and Betty Nickel Morrill, freelance, secretary.

Elected to the Executive Board were Tom Haley, Joe Mulvihill, Tom Taylor, Tom Field, and Sanford Markey, NBC; Ray Mullins, WSHS; Robley Evans, WHK; Roy Nestor, WCUO, and Walt Davis, freelance.

(Continued on page 36)



**AMAZING MR. MALONE**

With George Petrie, Larry Haines, others  
 Producer: Bernard L. Schubert  
 Director: Richard Lewis  
 Writer: Gene Gwang  
 30 Mins.: Fri., 9 p.m.  
 Sustaining  
 NBC, from N. Y.

"Amazing Mr. Malone" in revised format is the latest addition to the long line of radio's private eyes. This one, though, based on a character created by whodunit writer Craig Rice, has enough of a sense of humor and imaginative scripting to lift it out of the clichéd class and make it a worthy contender for rating honors. Overall format still follows the standard pattern (such as the title character monologuing the intro to the story and the bridges), but the innovations are sufficient to make it go.

Miss Rice had Malone as the third man to a husband-and-wife team in Chicago, with the trio continually getting into scrapes with the crooks and cops and then solving the crime. Producer Bernard L. Schubert and his scripter, Gene Gwang have eliminated the married couple but have maintained Malone's character as a hard-drinking and brilliant attorney, with an eye for the gals and usual brushes with the also-standard lieutenant detective. There was also the formula soft-spoken gunman with swish overtones.

But the cast, and director Richard Lewis, paced the show with good suspense and fast action. Story dealt with a Chi gambler trying to scare a no-account guy away from his equally no-account daughter, with Malone repping the gambler. Script had some neat twists to cast suspicion on various characters and then absolve them until the denouement. There was also some kidding of the private-eye stereotype at the close. Cast was topped by George Petrie, in the title role, and Larry Haines, as the lieutenant.

Schubert provided good production backing for the show, including some fine sound effects and a live orch for added values. NBC ran in some pub service spots where the commercials would usually go. *Stal.*

**SALUTE TO JOSEPHINE BAKER**

With Josephine Baker, Gypsy Rose Lee, Walter White, Dr. Ralph Bunche, Noble Sissle  
 Producers: Woody Woodard, Nat Rudick  
 30 Mins., Thurs. (24), 7:30 p.m.  
 Sustaining  
 WLIB, New York

Although it was only a tape recording of the Josephine Baker Day festivities which took place at Harlem's Golden Gate Ballroom Sunday (20), WLIB scored a coup by bringing La Baker to the airwaves for the first time. Program caught (24) which was the third in a series of five covering the complete Baker tribute, was an interesting half-hour despite overlong speeches by Walter White and Dr. Ralph Bunche. Highspot came at windup with Miss Baker's lively thank you speech and exciting rendition of "Two Loves Have I." Her charm and showmanship were evident, even on tape, and stanza would have made top listening if she had been given more to do.

Gypsy Rose Lee, representing the American Guild of Variety Artists, drew laughs in a brief speech and Noble Sissle, who brought Miss Baker to Broadway in the legit musical, "Shuffle Along," was properly nostalgic. The tape recording was clear and the pickup of audience reaction at the ballroom hyped interest.

## Promotion Men of NBC Affiliates Get Briefing

Chicago, May 29.

Promotion men from 23 midwestern NBC affiliates heard George Wallace, web's ad-promotion manager, outline summer and fall campaigns as well as NBC's plans for its 25th anniversary celebration later this year. Last week's promotion clinic was hosted by Chi veepee Harry Kopf and Chi press chief Jack Ryan.

Also taking part in the ad-promotion kickaround were Pat Steel, audience promotion supervisor, Joe Cook, KSTP, Minneapolis, promotion topper, and Bill Wiseman, WOW, Omaha, promotion manager.

Cleveland—Stuart Buchanan has been named production manager for radio-television at McCann-Erickson here. He will continue as producer of the "Ohio Story" for Ohio Bell Telephone Co. through McCann, over a Ohio network radio from WTAM three 15-minute evening stanzas a week.

**HOLLYWOOD LOVE STORY**

With Alex Scourby, Elaine Rost, Jane Webb, Lyle Soudrow, others  
 Producer: Van Woodward  
 Director: Fred Wey  
 Writer: Earl Hamner  
 30 Mins.: Sat., 11 a.m.  
 Sustaining  
 NBC, from New York

"Hollywood Love Story" and "My Secret Story," which follows it, are part of a new pitch by NBC for distaff listeners on Saturday morning. The block is based on research conducted for the web on audience composition, which turned up the info that there is a sizable segment of femmes tuned in at that time, which generally had been considered the province of moppet dialers.

This airer should appeal to women via its aura of Hollywood glamour and its concentration on romance. At the same time, the tale on the preem (19) worked in some authentic filmmaking detail. It uses the device of a cinema columnist for Photoplay magazine, played by Alex Scourby, opening with some gossip items, going into some background on a fictional romance and playing a role as the yarn unfolds. Technique is a good one for integrating the narrative and dramatic elements.

Story on the show caught involved a cameraman in love with a young actress who was more interested in her career than in her sweetheart. After they had a sharp argument, the lensman loused up her shots, which got the gal even madder. Payoff was that he actually had been doing an artistic camera job and had roused her ire merely to get her to forget her good looks and do some real acting. There was a double switch, in that the guy doesn't wind up with the actress, who was still after gain and glory, but with the faithful script girl. The ending was a bit tricky, but it added up to a slickly handled vehicle on a par with the stories in most femme magazines.

Acting was good, with Elaine Rost as the filmstruck actress, Lyle Soudrow as the cameraman and Jane Webb as the script girl. Musical backgrounding was well done. Photoplay, which has a tieup with the series, gets a direct plug at the end, in addition to the indirect plug via the columnist's mentioning the mag. *Bril.*

**PIONEER LEAGUE BASEBALL**

With Mal Wyman  
 Sun.-thru-Sat., 8 p.m.  
 UTAH POWER & LIGHT CO.  
 KALL, Salt Lake City  
 (Gillham)

Mal Wyman is back at his old stand doing a big-league job of handling minor league ball. He knows the game, and obviously has a good time telling listeners about it.

Wyman keeps a fairly straightforward line of chatter going until something actually happens on the diamond. Then he throws on the pressure, and the effect is good. He tosses in just enough analysis of the game to let one know what's happening, but successfully avoids the air of a profound authority, and by and large stays away from crystal balling.

Wyman works the games alone, handling play by play and commercials. He's helped by sports staffer of the Salt Lake Tribune or Telegram, who pops in only occasionally to clarify some confusion, or supply needed statistical data. But there's none of that chummy back and forth stuff over nothing at all.

Commercials are strictly on the institutional side, plugging plenty of service for low rates, lower than the national average. They're short and to the point, and because they don't come in at regular intervals, probably get more attention.

Utah Power alternates sponsorship with Utah Oil, handled by same agency. Wyman's slick job of straight reporting and interesting presentation of sidelights makes him the top sports man in this area. *Berl.*

**Bowman Vice Nelsons**

H. J. Heinz has bought "A Life in Your Hands," starring film actor Lee Bowman, as summer replacement for its Ozzie and Harriet Nelson stanza.

Show goes into the Friday 9 p.m. slot, starting June 29. Agency is Maxon.

Salt Lake City—Wayne Kearl, former public service director for KSL, CBS outlet, has been appointed promotion manager, vice Sherrill W. Taylor, now with KNX, Hollywood. No replacement has been chosen yet for Max Roby, news editor, slated to be a CBS correspondent with KNX, starting June 4.

**ONCE UPON A TIME**

With Nancy Kelly, Burgess Meredith, Berry Kroeger, Patricia Wheel, David Orrick, Alan Drake, Denise Alexander, Frank McCarthy, announcer  
 Producer-director: Ira Ashley  
 Writer: Allan Sloane  
 30 Mins.: Thurs. (24), 10:30 p.m.  
 Sustaining  
 Mutual, from N. Y.

As its contribution to Cerebral Palsy Week, Mutual last Thursday night (24) presented this poignant drama of the problems of young parents who have children afflicted with c.p. Far from a morbid or depressing program, airer was an absorbing half-hour of entertainment as well as message.

Story of the fight a brave, determined mother put up to cure, or at least aid, her crippled child was a thrilling yarn. Told honestly and cleanly, with no sentimentality; performed just as movingly; and directed for its full dramatic value, it stirred a listener powerfully. Music bridges were used cleverly to heighten climaxes, for an overall commendable production.

Story had a young couple discovering, only after several months, that their baby was a cerebral palsy victim. "It will never walk, talk or use its hands," said one doctor. "There's no mentality there. Put it in an institution and forget about it." But this mother would not forget about her child. She sought out one doctor after another; finally one who held out hope for the child. It needed certain therapy. She found the clinic that could aid; surmounted costs of the search; of the treatments; and raised a child, who though handicapped, could be an attractive member of society and a vital, loving force at home.

Burgess Meredith was an able narrator on the half-hour, but it was Nancy Kelly's highly emotional and moving performance as the determined mother that carried the drama to its high mark. Supporting cast was good, with no flaws. Drama was transcribed (Miss Kelly is acting in a Broadway play). *Bron.*

**TELL THE TRUTH**

With Curt Ray, Tommye Birch, Jack Norwine, Stan Daugherty  
 Producer: Mark Russell  
 30 Mins., Tues.: 9 p.m. CDST  
 WESTINGHOUSE DEALERS  
 KMOX, St. Louis

A quizzer in which a dialer has the opportunity of posing a question that cops the grand prize each week, and other listeners being quizzed via phone to correct studio script errors, for which an assortment of prizes are dished out, is building up rapidly here. Format also includes skits in which the errors are made, gags tossed around by Tommye Birch, who incidentally warbles in okay style, and Curt Ray.

The mistakes are made in the retelling of short humorous yarns, or in the playing of several tunes, and a buzzer announces that a dialer is ready for a chance to cop a prize. The time limit is 15 seconds, sometimes too short for a fast reply, but even if the wrong answer is given, the dialer is sure to win something.

To qualify for submitting the quiz that grabs the big prize, the writer must use an official blank obtained at a Westinghouse dealer in the St. Louis area. Names are chosen at random from a phone book. On show caught, Miss Birch scored solidly with "I Get The Blues When It Rains." Daugherty's tooters lent neat support for the whole proceedings. Jack Norwine has the selling chore and while they're a trifle lengthy, he puts plenty of oomph in his efforts. *Sahu.*

**Radio Followup**

"Mr. Blandings," which NBC is airing on Sunday afternoons, has developed into a pleasant situation comedy with some good scripting. On Sunday (27) the Cary Grant-Betsy Drake starrer dealt with Mr. Blandings' penchant for heavy spending in hardware stores and went on to a situation in which Blandings and a client took their wives trout fishing. As was to be expected, the women got the better of the bargain and showed up the men. It was all done fairly cutely and amusingly.

Commercials for TWA included a neat musical jingle. The light-hearted approach of "Blandings" and the fact it deals with young moderns provides a good editorial framework for the airline plugs. Musical backgrounding is nicely done.

**MY SECRET STORY**

With Anne Seymour, Jan Minor, John Larkin, others  
 Producer: Bill Welsh  
 Director: Jack Cleary  
 Writer: Clairice Ross  
 30 Mins.: Sat., 11:30 a.m.  
 Sustaining  
 NBC, from New York

"My Secret Story," which follows "Hollywood Love Story" in NBC's new Saturday morning femme block, provides an effective contrast in mood. While the Hollywood yarn was a light romantic tale, vehicle on the preem (19) of "Secret" was a serious drama with fine psychological values. Title is misleading, conveying an impression of the confessional pulp mags, when in fact the story was on a mature level. Use of the organ is a handicap, too, because it gives the stanza the sound of the conventional soap opera.

Theme of the series opener was the dangers in marriage when the partners have different emotional attitudes. In this case it was the problem of a wife whose approach to life is realistic, while her husband refuses to accept family responsibilities. Specifically, she wanted another child who would be a companion to their lonely and aggressive little girl. Hubby, however, felt that even one kid kept them too tied down. Device for bringing the man to a realization of his need to grow up was somewhat melodramatic—the fear that their daughter had polio—and his awakening was a bit too sudden. However, the problem dealt with was sincerely faced in the script and with good insight into marital and parental questions.

Anne Seymour did a nice job as narrator, with Jan Minor and John Larkin giving warm portrayals of the couple. *Bril.*

**MR. ANDRE—MR. RADIO**

With Pierre Andre  
 Producer: Jim Ramsey  
 Writer: Fran Coughlin  
 25 Mins.: Thurs., 7:30 p.m.  
 Sustaining  
 WGN, Chicago

For those dialers whose fondest radio memories go back to the early 30's, this segment of nostalgic chatter and music should hold considerable appeal. And for any dialer looking for a pleasant interlude of relaxed patter and music, long-time Chi radio personality Pierre Andre's latest WGN venture has several marks of distinction over the usual spin and gab sessions.

Strongest element is Andre's lucid background commentary on the tunes and bands used on the show. Backgrounding goes considerably deeper than customary disk talk and has an effective personalization because of gabber's own knowledge of show biz people. Good programming on show heard (25) also prevented the stanza from being merely a harkback to the "good old days," with resultant downbeat of interest for the younger set.

Andre really ran the gamut on this frame. Music ranged from a portion of John Philip Sousa's band playing his "Stars and Stripes Forever" (for the benefit of the youngsters who know only the swing version of the parade classic) to Ferdinand (Jelly Roll) Morton 88'ing his "Tiger Rag" on the Library of Congress recording. *Dave.*

**SCHENECTADY BASEBALL**

With George Miller, Ernie Davis  
 Participating  
 WPTR, Albany

Independent 50,000-watt airer makes its first regular play-by-play baseball origination with broadcasts, live from Schenectady and Albany and studio-recreated from other Eastern league cities, of games by the new Electric City entry in the Class A organization. George Miller, WPTR sports director, and Ernie Davis, miker of Amsterdam Can-Am loop contests over a station in that city last season, team for the assignment. The Forst Packing Co., of Kingston, and Utica Club Beer have been the chief sponsors, the last-named buying time for a series of jingles.

Interest in the airing (chiefly at night) is undoubtedly greater in the Schenectady area than in the Albany environs, except possibly when the two teams are clashing. Miller and Davis turn in a creditable if not outstanding job of description, color and commentary. The pair should improve as they know the players better, develop the power of observation, and build an Eastern loop background. On the basis of broadcasts heard, it would seem that Miller and Davis credit listeners with more information about the athletes than is possessed. *Jaco.*

**JAZZ WITH LIST**

With Eugene List  
 Director: Bob Hodges  
 Writer: Len Weinless  
 25 Mins., Sun., 8:35 p.m.  
 Sustaining  
 WNEW, New York

This latest entry in WNEW's disk jock sweepstakes adds up to a run-of-the-mill stanza despite twist of having Eugene List, a longhair, commenting on jazz platters. Although List is a pianist in his own right, his spiel, between disk spins, about jazz piano technique offered nothing new to jazzophiles and created a slow-paced session.

To his credit, however, was his selection of some standout jazz piano etchings. Such platters as Art Tatum's "Get Happy," Count Basie's "Farewell Blues" and Teddy Wilson's "I Can't Give You Anything But Love" brought the program to life. List seemed nervous and hesitant on preem (27), but this can be easily remedied with more time before the mike. If List can continue selecting top platters, and if scripter Len Weinless sharpens the introductory comment, program should draw a hefty portion of the jazz devotees.

**CINDERELLA SHOW**

With Cecilia Victoria Violenes  
 Producer: Fred Barr  
 60 Mins.: Sun.-Fri., 11 p.m.  
 Participating  
 WWRL, New York

With the addition of this six-nights-weekly airer, WWRL has increased its schedule of programs beamed to the Negro market to 34 hours a week. "Cinderella Show" is a listenable, salable series—and already has a goodly number of participating sponsors.

Inevitably Cinderella (Cecilia Victoria Violenes) invites comparison with "The Lonesome Gal," which is beamed in many markets by transcription. She's a sultry-voiced speller, directing ardent amorous words to her "Prince Charmings" in a pre-midnight period. Miss Violenes pitches the wholesale woo in highly competent fashion, with an appealing low-pitched voice, and an ability to get in an occasional tongue-in-cheek humorous quality. Some of the commercials, such as that for a shampoo, are the antithesis of romance, but the gal is able to get "itchy scalp" into the same breath with her bedroomy sweet-nothings without a flasco. She referred to "the dandruff I keep brushing off your shoulder when you hold me tight," which is a tribute to the copy writer and her delivery.

Stanza makes easy listening, since the tunes fall into a mood pattern and consist of disks by Nat King Cole, Sarah Vaughan and other top Negro artists. Lead-ins to the songs are cutely done, giving the title in the context of words of passion, rather than a straight intro. *Bril.*

**STUMP THE PREACHERS**

With Norm Townsend, others  
 15 Mins.: Sun.; 5:30 p.m.  
 PROVIDENCE BIBLE INSTITUTE  
 WARY, Albany

Transcribed quiz on the Bible and church history shows the influence of "Information Please," and other popular radio "ask-us." Emcee Norm Townsend features a light touch and a flexible, friendly manner. Panelists, most of whom apparently are ministers, also avoid a rigid, over-serious demeanor, while the studio audience applauds and joins in the occasional laughs. Questions are forwarded by listeners, who are rewarded with a booklet, "This Is the Life," if their queries are used. Program is turntable over a string of stations.

Its chief appeal is probably to readers and students of the Bible. They will be entertained and stimulated. Panel usually makes a good showing, although on last spinner heard four out of six questions were missed. Townsend is a capable and apparently experienced moderator. Tom Robertson registers smoothly as announcer. *Jaco.*

**HOSPITALITY HOUSE**

With Ernie Tetrault  
 15 Mins.: Mon.-thru-Fri.: 11:30 a.m.  
 UNION-FERN FURNITURE CO.  
 WTRY, Troy

Moderately listenable quarter-hour is strategically spotted after the listener-pulling Arthur Godfrey network show. It features recorded numbers, news oddities, and occasional interviews. Emcee Ernie Tetrault, possesses a deep voice and smooth delivery, although his diction is sometimes slightly thick. In a so-so interview with two members of Troy Little Theatre group, he sounded as though he were not always dead center on the mike.

Tetrault doubles as drummer, being joined by the Landt Trio in insistent transcribed singing commercials. *Jaco.*



# Tele Follow-Up Comment

Eddie Cantor and a handful of moppets gave promise that Sunday's (27) NBC-TV session would be one of the best-paced and most entertaining of the series. Cantor recruited a talented batch of kids who know their way about the stage, and put them through some excellently paced production. This extended into the "Maxie the Taxi" bit which contained some good writing values. Connie Haines also chimed in brightly with her tunes.

Unfortunately, the general calibre of the scripting and the long running time of the skits with Charlie Cantor pulled down the level of the stanza. The first Cantor & Cantor bit, in which they donned juvenile garb for a school-boy session was pointless and witless. Latter piece, in which they donned femme clothes, seemed forced and overlong.

Cantor, however, retrieved tremendously with the presentation of Joel Gray, a talented performer who can handle songs, dance and comedy with equal facility. This Cantor protege impresses as one of the comers in showbusiness. Finale was also perked up by the appearance of Pti. Eddie Fisher, an earlier Cantor protege who came on for a brief bit.

At this stage of his TV career, Cantor has demonstrated that he's one of its greatest comedy assets. But last Sunday's performance proved anew the importance of writing in the general scheme of things.

With music comedy actress Vivienne Segal making her video dramatic debut, CBS-TV's "Studio One" presented a mature adult play Monday night (28) in an adaptation of Rita Weiman's "Here Is My Life." Story of an actress-mother striving to prevent her daughter from making the same mistakes in life that she had made, the adaptation, scripted by Henry Meyer, projected the sentimental theme neatly without ever getting maudlin about it. Combined with the top thesping of the entire cast, Worthington Miner's stand-out production mountings and Paul Nickell's competent direction, the program was one of the better ones in the "Studio One" series.

Miss Segal, not seen until the second act, evidenced early traces of the fright but recovered quickly to register strongly in her role of the one-time Broadway star who had abandoned her husband and daughter to run away to a free life in Italy. Her acting was a trifle flamboyant at times but she scored with her most difficult scenes and also with her singing. Gene Lockhart turned in his usual capable job as the producer and friend of the family and Barbara Ames etched a touching performance as the daughter. Judson Laire registered as her father, and Darren McGavin, as the legit director with whom the daughter was in love, and Carroll Howe, as the husband whom she almost left, were fine.

Miner and Nickell captured much of the flavor of a rehearsing Broadway show in the scenes within a theatre, and the other sets were equally good. Supporting players and Miss Segal sang two tunes penned specifically for the show by Gordon Pace. While they weren't of Hit Parade calibre, they fit neatly into the story. Miss Segal also sang Jerome Kern "When the Ships Come Home."

One of the more creative facets of the Danny Thomas show has been the ability of the layout's designers to bring out Thomas' cafe personality on video. It's been a hard pull, but the process is now virtually completed. Thomas is equally as potent in spicing in front of the curtain, in a dialect bit or in sketches. He works pleasantly and in a manner that paves the way for everything that follows.

On Wednesday's (23) NBC show, Thomas was in top form. In fact he was too many shades above his writing and support so that a proper balance of values was lacking.

Thomas did excellently in his various sketches, especially the briefings on his "Wailing Syrian" and his dialect bit with moppet Bonnie Lobell. There were some cute bits of humor in that session. His tune bits with Kay Starr also registered well, as did his travelog scenes.

However, there were some bits that slowed up the show considerably. The firehouse benefit number wasn't too well designed and the talent presented in that sequence slowed up the proceedings.

The medicine show number was also a few notches below most of the stanza. Rufe Davis has a good vaude specialty, but permitting him to do a big chunk of his act slowed up the general pace.

Miss Starr sings a good song and did well with Thomas in the sketches, although the writing wasn't too ingenious.

Production by Leo Morgan was uniformly good and the major numbers went off well.

James Melton's "Ford Festival," which preemed several months ago as a promising contender in the TV music comedy sweepstakes, has degenerated into just another vaudester—and not a very good one at that, judging from last Thursday night's (24) stanza via NBC-TV. Where it originally scored with its ambitious production numbers, its book and expensive-looking sets and costumes, the show now has the grim overtones of a low-budgeter.

Last week's stanza, for example, was to have been an old-time vaude presentation, with a dude ranch motif to tie it together. Melton and his guests worked in cowboy regalia but that was the only concession to the theme. Cast worked for the most part before a blank curtain and sets were virtually non-existent. Melton naturally scored with his singing and made for an okay emcee. Vaughn Monroe, who guested along with Victor Moore, handled his tunes in his usual muscular baritone and turned in competent comedy bits. Moore's one big scene was an old-type monolog about hick firemen, but any charm it might once have had was not evident.

Dorothy Warenskjold, regular cast member registered with her thrashing, particularly in the duets with Melton. Where Bros. looked good in a funny Indian dance but then got a little blue with their standard violinists. John Reed King was too stiff as Melton's aide-de-camp. One of the best features of the show were the Ford film commercials, demonstrating how the Ford is tested.

"Phileo Television Playhouse" presented a fine documentary drama in "Rescue" over NBC-TV Sunday (27). Story of tourist guide Floyd Collins who lost his life when trapped in a cave some 26 years ago was adapted by David Shaw from the Pulitzer prize-winning dispatches of Louisville Courier-Journal reporter William Burke Miller (now night operations officer for NBC in New York). But while the documentary was well staged and acted the gruesome nature of the subject undoubtedly was disturbing to some viewers who suffered vicariously with the trapped man. Moreover, for older members of the audience with long memories there was no suspense to be derived from the drama since they knew beforehand that the victim was never saved despite the would-be rescuers' efforts.

Technically the Fred Coe production was one of the Playhouse's best. Inky blackness of the cave and the relentless drip of water upon the prostrate Collins represented an achievement for scenic designer Otis Riggs. Movements of the rescue party within the recreated narrow passage to the cavern were ably caught by some clever camera maneuvering.

Performances were good under Gordon Duff's exacting direction. Sandy Campbell seemed rather juvenile as Miller, the reporter who entered the underground tomb again and again in an attempt to save the imprisoned man. But inasmuch as Miller was 21 at the time his portrayal was probably accurate.

Elliott Sullivan was well cast as Homer Collins, brother of the victim. John Randolph scored as a city editor, while Dan Morgan was realism itself as Floyd Collins. Other players lent good support. Ben Grauer did a brief narration.

"Unfinished Business, USA" finalized for the season on NBC-TV Sunday (27) with a fine dissertation on discrimination of minorities. This public service show put on under auspices of the Young Men's Christian Assn. and the American Jewish Congress projected the theme with telling effect in pointing out the methods by which many are deprived of their basic civil rights and employment opportunities. Its greatest strength, however, became evident when it was proven that by intolerance the nation is denied the benefit of

(Continued on page 34)

## HOW TELEVISION WORKS

With Dr. Roy K. Marshall  
Producer: Martha Gable  
Director: Joe Behar  
30 Mins.; Fri., 11 a.m.  
WPTZ, Phila.

Dr. Roy K. Marshall, who conducts "The Nature of Things," award-winning NBC network show, is presenting a four-week series which reduces the complexities of television to the average high school student's comprehension. The program has the cameras photographing other cameras, as Dr. Marshall explains what is happening and why. He also plans, on subsequent programs, to have cameras dolled into the studio's control and master control rooms to show the students and the general public the actual workings of a TV station.

Blackboard diagrams and television equipment are used by Dr. Marshall to illustrate his talks, and the scientist's voice and manner leave no doubt that anyone who listens closely can "get it." On program caught, he talked about the photo-electric cells and illustrated with an atomizer filled with ink to show how pictures are formed by electrical impulses. He demonstrated the videcon, a small TV camera about the size of a man's hand, which has not yet been commercially released. Dr. Marshall was greatly excited about its potential uses to industry. Lending of Dr. Marshall and the videcon apparatus was something of a scoop, as the minute TV camera isn't available even to stations.

Dr. Marshall is extremely lucid on a difficult subject. He manages to remain intelligible to listeners, without either trying to hypo his subject, or talk down to viewers. He seems to be one scientist who has hit upon the right manner in which to communicate with the public.

"Operation Blackboard," on which the Marshall lectures are presented, is a daily half-hour, in-school show programmed by the schools themselves. Dr. Marshall's appearance marked the first time the educators have turned to an outsider for a show or series of shows. Program goes into about 150 public, private and parochial schools throughout the Philadelphia area. Dr. Marshall, who has been associated with WPTZ since 1947, is donating his services to explain the wonders of TV to the students. (Gaph)

NOT FOR PUBLICATION  
With Elspeth Hoffman, Nat Polen,  
Paul Jonali, William Adler  
Writer: Stedman Coles  
Producer: Roger Gerry  
Director: Dick Sandwick  
15 Mins.; Mon.-Thurs., 7:45 p.m.  
Sustaining  
WABD, N. Y.

"Not for Publication," according to the Du Mont advance publicity release, tells of the "vivid but unprinted details of human interest stories" which a newspaper reporter encounters. While some yarns that turn up daily in any sheet's news gleanings may fit within that bracket, the subject chosen for Thursday's (24) 15-minute installment on WABD, N. Y. hardly qualified as "vivid human interest."

For "Lost Boy" was merely a tawdry, dramatized tale of husband and wife dissension that caused their 10-year-old son to run away because he felt he wasn't wanted. Investigating the child's disappearance, a reporter found that the child's mother indirectly forced the lad to take off since she preferred to pursue a career as a designer rather than remain a housewife.

The behind-the-scenes parental bickerings were portrayed by a small cast whose overacting of the weak script gave the whole episode an artificial flavor. Elspeth Hoffman failed to convince as the mother and Nat Polen was equally unimpressive as the father. William Adler, who's starred as the reporter, went through his stint mechanically. Paul Jonali was adequate as the boy. Du Mont has possibilities in "Not For Publication" but in "Lost Boy" the boat was missed. (Gib.)

TELEPHONE TIME  
With Joe Salek, Kay Crews, Russell Rogers, Victor Anthony,  
Hull Youngblood  
Director: Youngblood  
Producer: Ed Hyman  
30 Mins.; Mon., 7:30 p.m. CST  
Participating  
WOAI-TV, San Antonio

A new twist on the old parlor game of charades has made its debut on WOAI-TV and promises to shape up into a nice bit of hot weather entertainment.

The show is an original pantomime quiz in which the viewer-participant poses the problem

(Continued on page 34)

## NANCY CRAIG

Producer: David P. Lewis  
Director: Babette Henry  
45 Mins.; Mon.-Tues.-Wed.-Fri.,  
4 p.m.; 30 Mins., Thurs., 4 p.m.  
Sustaining  
WJZ-TV, New York

This femme-appeal cross-board series, with Nancy Craig interviewing, can do with less time and more interest-compelling subject matter. It suffers by reason of a futile though gallant attempt to be all things to all women during their household chores. And at several points it was obvious that Mrs. Craig couldn't control the situation, one interviewee with a strong penchant for gab getting almost completely out of hand.

Show opened with a "shape of things" theme, a display of early air-conditioned corsets and sundry outer garb and unmentionables from the permanent design collection of the Brooklyn Museum, ending with a Playtex (plugs) girl modeling a bathing suit, circa 1931. Then into a public service pitch with human interest overtones. Mrs. John Oaden, the guest, related how nearly 2,000,000 British seamen have been added by the British Seamen's House, told a couple of heart-throbbers along the route and upstaged Mrs. Craig to the seg's detriment; all of it in a slightly inarticulate combination of southern twang and guttural mri aided on the visual side by Mrs. Stewart's wearing of a veil.

Best portion was in the middle, a description by ex-decorating editor Ethel Brostrom, also an author on adapting slip covers to manifold uses in home arts. Gal has sedate charm and showed that she knows her way around draperies, valances, color schemes and assorted goods.

Potentially interesting but impaired by poor camera pickups was a section on selection of toys for convalescent children, devised by Dr. Ethel Langdon, child development adviser to American Toy Institute. Mrs. Craig seemed uninterested at times and not fully relaxed, with a tendency, also, to sneak a look at the program's director.

Windup had a "famous guest," as per format, in hypnotist Dr. Franz Polgar, and his two young children, a boy and girl. Dr. Polgar's push for hypnosis and psychological phenomena as dignified sciences found his brood engaging in fidgets on a settee too big for them. They bit their nails and responded to questions with a bashful indistinctness that gave rise to curiosity about whether the program had any but the flimsiest preparation.

CHILDREN OF THE SHADOWS  
With Betty Furness, Robert Q. Lewis, emcees; Cy Coleman  
orch; guests  
Producer: Bill Vallee  
Director: Herb Leder  
60 Mins.; Tues. (22), 10 p.m.  
Sustaining  
DuMont, from N. Y.

This is a pub-service feature produced by DuMont as a benefit for the Assn. for the Help of Retarded Children. As such, it spotted some top show biz names doing gu-st shots and projected neatly its pitch for funds for the Flower-Fifth Ave. Hospital's (N.Y.) clinic for mentally retarded kids. Even though there might have been too much emphasis in the program on comedy, it was good entertainment for the most part and those who worked the show are to be commended for appearing gratis.

Evidently unable to round up the right kind of talent to make for a well-diversified layout, the producers were forced to spotlight one comic after another. Lineup included Larry Best, whose noisy apple-eating routine must have been too realistic for most viewers' stomachs; Herb Shriner, who pleased with his Hoosier monolog and harmonica playing, Connie Sawyer, who got some laughs with a clever parody on being a wall, the Crosby Sisters, an okay knock-out duo. Robert Q. Lewis, who handled himself well with a straight comedy bit, besides emceeing the last part of the show, and Imogene Coca who scored with her exaggerated impersonation of a torch-singer.

That was too much comedy for a single hour. Interspersed was only one dance number with Bill Bailey impressing with his Bill Robinson mimicry and a couple of musical interludes. Cy Coleman orch, which backed the other acts capably, scored with one number, and Mack David and Jerry Lawrence, songwriters, tossed away their "and then I wrote" routine. Honey-Dreamers, a vocal quintet, registered best with two excellently staged tunes. Betty Furness fenced the first 45 minutes of the show capably, spotting columnist Hy Gardner in one appeal for funds. (Sial)

## SEVEN AT ELEVEN

With George DeWitt, Sidney Gould, Denise Lor, Milton DeLugg, Orch, Betty Luster, Jack Stanton  
Producer: Hal Friedman  
Director: Doug Rodgers  
60 Mins.; Mon., Wed., 11 p.m.  
Sustaining  
NBC-TV, from New York

"Seven at Eleven" on its first pass Monday (28) came up with snake eyes. New series, which takes NBC-TV's 11 p.m. hour on Mondays and Wednesdays (with "Broadway Open House" continuing in the slot on the other three nights) failed to impress, although with a heavy injection of good comedy material and production values something might be made of the entry. Initialer betrayed the haste with which the stanza was tossed together.

George DeWitt, who emcees, comes over as a pleasant enough juve with a passable singing style, although he attempted little in the comedy vein. Most of the clowning was pre-empted by Sidney Gould, whose efforts failed to get across. He relied overly on double talk, some meaningless running lines like "I'll take a cab" and other crutches which weren't funny. One point at which Gould showed some flair was the mind-reading bit, although this lacked polish.

In the vocal department Denise Lor showed some promise. Gal did well on "Then There Eyes," less successfully on "Happiness is a Thing Called Joe." Selection of tunes can be improved, as she seems to do better on the more romantic, moody ballads. Dancers Betty Luster and Jack Stanton (latter also doing an occasional vocal) did well with a standard kind of terping. For greater effect, their numbers should have something of a hook or theme or otherwise be integrated into the proceedings.

Milton DeLugg rombo backed the show nicely and clicked with a hot arrangement of "Lady Be Good." DeLugg, with the experience on "Open House" behind him, can be an asset to the production, but needs a more clearly defined role in the group. He also went overboard on the mugging.

Seventh member of the "Seven" is the floor manager, unidentified and changing from night to night. Idea of a character popping in with a head-set could be fruitful, but nothing jelled with it on the opener.

Only time the entry exhibited the gay informal spirit it strove for was in the "Friendship" number, where the group warbled the tune cutely while pretending to be jammed into an elevator. Perhaps with more time and inspiration "Seven" can make its point. (Hil.)

MISS U. S. TELEVISION  
With Marty Hogan; Frank Sweeney, announcer  
Producer: Walter Schummer  
Director: Art Perkins, Don Cook  
30 Mins.; Mon., 7 a.m.  
AMERICAN VITAMIN  
WGN-TV, Chicago  
(Consultants)

This is the second season for Walter Schummer's combination beauty-talent syndicated tele package.

Current weekly Windy City elimination clearly demonstrates the advantages and disadvantages of building a video show around amateur talent. On the plus side there's the developing angle inherent in such contests with the femmes' own fans probably making up a fair-sized audience. Also as the series moves to the city finals and then the nationals which will be given an hour network spread next Thanksgiving Day, interest should gain momentum.

Disadvantages were obvious on segment caught (21). While none of the five gals displaying their wares was bad, none of them was particularly good either. Despite the cheesecake finale which brought the contestants back for a bathing suit strut to capitalize the "s" in sex, talent unveiled on the show was hardly up to nighttime TV standards, especially against competing network shows.

Femmes ran the usual amateur course, including a dancer, pianist-singer, violinist, operatic warbler and the inevitable halon twirler. Lack of polish, and in some cases, lack of talent was discernible.

Marty Hogan intruded the tyros and handled a couple of the plugs. His work was competent if not sparkling. Balance of commercials were given an okay treatment by Frank Sweeney. Session was shoddily produced and lensed with the femmes showcased as effectively as possible. (Dare)



# WPTZ Employs Average Housewife Yardstick to Lead Field in Philly

By JERRY GAGHAN

Philadelphia, May 29. "I don't care what the critics will say about it, how will the average housewife like it?" That's the dictum of Ernest B. Loveman, v.p. and general manager of WPTZ, which has chalked up more firsts in its years of telecasting than any other station in the country. Philco-owned WPTZ has led the way in finding successful programming formats now copied widely throughout the industry.

With the housewife as the yardstick, the policy has given the station wide local leadership and viewer loyalty. Loveman points to the fact that in almost every instance where all three Philadelphia stations carried identical programs—Presidential speeches, World Series, Penn football games and pooled programs—WPTZ's share of the audience usually topped or equalled that of the city's other two outlets combined.

WPTZ's main success has been in opening up time segments people in the industry considered poor television risks. It has cracked the dinner, afternoon and morning fields so wide open that today most stations program these periods as a matter of course.

Three years ago it was generally accepted as impossible to get people to watch TV during the 6 to 7 p.m. dinner hour. Sponsors were hard to find at any hour, time availabilities were plentiful all over the board, and advertisers just weren't interested in the 6 to 7 p.m. slot.

Roland V. Tooke, assistant general manager and program chief, decided that stations were going about their program scheduling the wrong way. Most outlets were sending out road companies of "Howdy Doody," story ladies, travel films and sport shows. Tooke quietly bought up a year's supply of western films, cleared the 6 to 7 p.m.

strip, and introduced "Frontier Playhouse," the nightly cowboy film craze that still has shown no signs of abating.

Much as "Frontier Playhouse" has been duplicated nationally and locally, no duplicate program, however, has turned in the consistently high ratings of the original. Average for the nightly western feature here is a 30.0 rating.

## Western Waiting List

It wasn't just a case of tossing in another western. WPTZ studied and discarded numerous titles before settling upon "Frontier Playhouse," worked over dozens of title slides, and spent days in finding the right theme music. When it felt the package was ready, "Playhouse" was sneak-previewed for juve and adult audiences. Today, the 6 to 7 p.m. segment is one of the hottest and most sought-after time buys anywhere. There is always a waiting list for "Frontier Playhouse" and there has been since the program bowed in.

About a year ago, WPTZ decided there were enough sets in Philadelphia to make afternoon TV worth an advertisers' attention. The Philadelphia station studied its area and learned that several hundred film theatres were doing well with matinees every day between 2 and 4 p.m. Tooke reasoned that if nearly 100,000 women hustled through their housework to go out to see a film, there must be five times that number who could not get away but still had the yen for film fare.

Tooke lined up 200 features on a firm basis, the first major purchase of feature films made by a station anywhere. WPTZ felt that by buying up nearly everything available, it would insure an uninterrupted flow of program material for the proposed series. The mass purchase also gave WPTZ a definite price advantage on all imitators.

## Boxing Inside

Chicago, May 29.

Television will give fight fans a behind-the-scenes peek of the Ezzard Charles-Joe Maxim heavyweight fight in Chicago tomorrow (Wed.). WBKB will televise the weighing-in ceremony, at noon as part of its noon-hour "Let's Have Fun" show.

Illinois State Athletic commission approved the plan, and will use it to acquaint viewers with how its boxing board operates. Board members will outline the state's rules for the benefit of the fighters and the public, which will also see the doctor examine the boxers.

The gamble, although Tooke and WPTZ never regarded it as such, paid handsome dividends.

The first surveys taken shortly after the daytime show "Hollywood Playhouse" hit the air, revealed an American Research rating of 27.1, a staggering figure for any local show and an astounding high for a daytime program. WPTZ had not only developed the 20% audience tune-in it had sought, but a very valuable and highly saleable show. In order to make "Hollywood Playhouse" more attractive to advertisers, Alexander W. Dannenbaum, Jr., commercial manager, evolved the six-for-one advertising plan that has since been widely copied throughout the industry.

Using the argument that WPTZ wouldn't go out and buy 200 feature films unless it thought there was a great potential audience during the day, the commercial department lined up 11 advertisers to launch local daytime programs at the same time "Hollywood Playhouse" made its debut. Included in the group were Gimbel Bros., RCA Victor, Sealtest, Philadelphia Electric Co., Philadelphia Gas Works Co., Oppenheim Collins (specialty shop) and the Philco dealers.

Last November, with 800,000 sets in the area, WPTZ turned its sights on early morning TV. It felt that a 7:30 to 9 a.m. show which might achieve a 2.5 or 3.0 rating would be

comparable to radio's breakfast programs.

## Kovacs Discovery

WPTZ settled upon "3 to Get Ready," a daily recorded music, time, weather, news and comedy show, as the right vehicle. It discarded the idea of using a local radio personality to handle the program, on the basis that most radio listeners have preconceived ideas on how such performers should look and act. The station found a new face in Ernie Kovacs, former Trenton, N. J., announcer and news columnist. Today he is one of the most popular TV performers in Philadelphia and NBC has just started him on his own network show, "Time for Ernie," which is seen daily at 3:15 p.m.

First surveys on "3 to Get Ready" saw it deliver a rating of 6.8 in nine days after the program was introduced. The program landed its first participating advertiser in less than two weeks and now handles 60 participations a week and the SRO sign is out.

Despite its preoccupation with the housewife's reactions, WPTZ isn't entirely geared to the mass audience. The Philco station is one of the few outlets in America that makes a practice of televising church services directly from the church, temple or synagogue. It currently is programming "Hands of Service," a new show developed by the Council of Churches, and the idea will be fanned out by churchmen to all TV cities.

Educationally, WPTZ has been in the van since 1940. It is the home station of the award-winning network show, "The Nature of Things," conducted by Dr. Roy K. Marshall, one of the best-known scientists on TV and a WPTZ staffer. "Operation Blackboard," a daily half-hour of in-school viewing, is highly regarded by local educators.

WPTZ's "Operation Housewife" is probably the main reason why the station is the most looked-at outlet in this area, according to Loveman. The general manager claims the station's concern with Mrs. Average Philadelphian has resulted in their usually getting first inquiry for availabilities from advertisers. The station maintains very rigid commercial standards. Per inquiry (PI) deals, write-in selling, etc., are strictly taboo, yet availability time on WPTZ is at a premium and many advertisers are waiting for an opening. Loveman and his managerial staff watch what goes on WPTZ with an eagle eye.

## CBS Plugs Radio

Continued from page 29

24%, compared with the 10% increase for CBS radio.

## Most-Used Medium

Web made a hard-hitting presentation of the fact that for outfits which need advertising most—makers of foods, cigarets, drug and soaps, all firms with big research staffs—network radio is the most-used medium. Of the top 25 spenders, 18 give the biggest slice of their ad dollar to network radio. Cigarette advertisers spend \$17,800,000 on networks, \$8,400,000 in eight top magazines, \$12,000,000 in newspapers and \$1,900,000 in Sunday supplements. Drugs-and-soaps give 56% to networks, 19% to magazines, 18% to newspapers, 6% to Sunday supplements and 1% to farm papers.

The 18 big bankrollers, who have the best facilities for testing ad values, spent \$2,500,000 more in network radio in 1950 than in 1949, and for the first quarter of '51 ran only 1% behind the '50 figure.

While bulk of the presentation plugs the entire medium, final segment touts CBS. On a dollar-for-dollar basis, it was claimed, CBS nighttime advertisers reach 53% more prospects than in big national magazines and 137% more than in big-city newspapers. Presentation was supervised by CBS ad-promotion v.p. Louis Hausman and presentation director George Bristol, and was spiced by the chain's market research consultant, Edward Shurick.

Minneapolis — New KSTP-TV show is called "Jimmy's Lawn Party" and has announcer Jimmy Valentine conducting such parties on the studio lawn Sundays at 12:45 during the summer. There'll be picnic games, etc. In case of rain, party will be moved into the studio and inside games will be played. Public will be invited to be party guests and appear on TV.

# Trade Commission Sets Hearing for Fair Trade Rules in AM-TV Set Sales

Washington, May 29.

As the first step toward establishing fair trade rules in the sale of radio and TV sets, the Federal Trade Commission will hold a trade practice conference for the industry June 21. FTC Chairman James M. Mead will preside.

The Commission will consider rules applying to misrepresentation regarding susceptibility of TV sets to static interference, claims regarding distance reception, deception as to size of picture tube, simplicity of operation, need for certain accessories, etc.

Consideration will also be given rules covering deceptive pricing, commercial bribery, use of "push money" and "spiffs," imitation of trade marks and trade names, warranties or guarantees, and prohibited discriminations.

Commission has invited to the proceedings all persons, firms or organizations engaged in manufacture, sale or distribution of radio and TV sets, as well as parts or accessories. Conference will be held in the National Archives Bldg. in Washington.

# Lacy's New WINS Stanza Gives Him 25½ Hrs. Wkly.

Jack Lacy launches a new stanza (first big musical ailer on WINS, N. Y., since the indie's long hassle with the American Federation of Musicians) cross-the-board at 9-10 a.m., starting Monday (4).

Titled "Lacy on the Loose," series will feature Trudy Richards as vocalist Gal, formerly vocalist with Charlie Barnet orch, and who recorded for M-G-M Records, is now a Decca artist. Band will be bated by R. D. Wilbur.

WINS program director Joseph Tery has lined up the stanza as an informal variety which will also include Lacy's comments on the news and interviews with people in unusual occupations. Lacy, who keeps his two other daily disk shows, will be on the air 25½ hours weekly.

# Stovall Heads Cincy Club

Cincinnati, May 29.

Joel W. Stovall, WKRC sales manager, is the new head of the Advertisers Club of Cincinnati.

Oldest of its kind in the country, the club's 400 members include representatives of such national advertisers as the Procter & Gamble Co., Gruen Watch Co., Andrew Jergens Co., U. S. Shoe Corp., Beau Brummell Ties, Inc., and Crosley appliances and broadcasting divisions of the Avco Manufacturing Corp.



# Eileen BARTON

ANCHOR HOCKING'S BROADWAY OPEN HOUSE

NBC TV—11 P.M. TUES.-THURS.-FRI.

Direction: M. C. A.



In Idaho's Fabulous Magic Valley Ask HOLLINGBERRY ABC at Twin Falls, Idaho

# Overnite Hideaway

Ideal private den for executive or artist; 35th and Park, beaut. furn'd, modern 1½ rms., new air cond., complete linen, corporate lease okay. \$135.00 per mo. GR. 7-4633, Mr. Bacon.

**Look THIS IS TELEVISION IN THE WHAS TRADITION**

IN LOUISVILLE

**7 out of top 10**

LOCAL LIVE NIGHTTIME SHOWS ARE ON WHAS-TV

Look at the **HIGH SETS-IN-USE 57.8%** nighttime average

Seven out of the first ten... as shown by the University of Louisville in the most intensive coincidental telephone survey ever conducted here. Over 13,400 calls were made in one week. Ask your Peery man about the high-rated local shows produced especially for participating sponsors.

**Basic CBS interconnected Affiliate**

**WHAS-TV**

VICTOR A. SHOUS, Director • MER D. CLINE, Sales Director

# Everywhere YOU Do Business . . .

Everywhere YOU Do Business, VARIETY is always there — ahead of you.

And, everywhere YOU do business . . . you hear people say, 'Did you see what VARIETY said . . .?'

This, by virtue of VARIETY'S 'trade scope' in reporting the various trends in and around the Radio and Television Business.

That means concentrated reader-ship interest.

Since 1922, before any other publication, VARIETY recognized the commercial and entertainment value of radio and instituted a special radio department.

Then, in 1929, VARIETY was first

again by reporting to the trade the commercial, talent and production progress made by television.

Your advertisement in one issue of VARIETY will make more profitable business calls for you than you could possibly make in a year.

Because of these Radio and Television FIRSTS, plus the keen readership interest, your advertising in VARIETY is sure to reach everyone, EVERYWHERE YOU DO BUSINESS.

The 6th Annual RADIO AND TELEVISION REVIEW AND PREVIEW EDITION will be out soon.

Make your space reservation at any office listed below. There is no advance in rates.

## VARIETY

NEW YORK 19  
154 West 46th St.

CHICAGO 11  
612 No. Michigan Ave.

HOLLYWOOD 28  
6311 Yucca St.

LONDON, WC 2  
8 St. Martin's Place  
Trafalgar Sq.



## Tele Reviews

(Continued from page 31)

instead of giving the answers. The viewers are telephoned by quizmaster Hull Youngblood and asked to pick a topic or "clue" to be acted out in pantomime or drawn out on a drawing board by one of four panelists in the studio. Other three members of the panel must guess the subject of the "telemime" within two minutes, with a total cash award of \$10 at stake.

Show features a permanent panel of four "telemimics"—Joe Salek, director of the San Antonio Little Theatre; Kay Crews, writer and actress; Russell Rogers, board director of the San Antonio Little Theatre; and Victor Anthony, stage and costume designer.

Panel has been well selected and works together well, turning in some good comedy with their various actions in trying to put across a word through their pantomime. Youngblood serves as m.c. and keeps the show moving along at a smart pace. He also relays the message from the caller in the selection of the subject to be acted out by the panel.

There are a group of participating sponsors with film clips and live studio views of the sponsors' products. Show is well produced and novel fish bowls, kitty and studio setting add greatly to the presentation. *Andy.*

### PIONEER LEAGUE BASEBALL

With Jerry Burns

Producer: Dan Ralinger  
GEN. ELECTRIC DEALERS  
KDYL-TV, Salt Lake City

*Guthrie*

Long-awaited preem of television broadcast of baseball got off to a good start, and despite production flaws partially resulting from using just two cameras, results were satisfying. Jerry Burns caught on to the new medium fast, and limited his chatter.

Burns didn't fall into the trap of doing a play-by-play, but kept himself down to calling balls, strikes, curves, fast ones and such. From time to time he pointed out fine points of the game that added to spectator interest. He wasn't afraid of silence.

With one camera behind first base, and the other back of the plate, viewing was necessarily limited. View from home plate wasn't

too clear past the pitcher's box, probably fuzzed up by being forced to shoot from behind the batting net. By and large, producer Dan Ralinger kept his cameras on the right spot at the right time, but on a few occasions the wrong pickup was made.

Chief weakness showed up when commercial time rolled around. Plugs came from the studio, and they were too long all the way. As a result, in a number of cases the switch back to the ball park came after play had started, which is certainly not conducive to making viewers happy.

Mistakes can be corrected with a little effort, and future airings should improve, within the limitations of two-camera operations. Results exceeded general expectations, and the overall job rates a nod. *Berl.*

### IN THE SPOTLIGHT

With Howard Reig, Dr. Elmer Robertson

15 Mins.; Thurs., 5 p.m.

Participating

WRGB-TV, Schenectady

WRGB, which has met with a fine viewer response to giveaways of dogs from the Schenectady Animal Shelter, via Bob Stone's daily matinee show, branches out here with a 15-minute public service devoted to the canine and feline group. Show is set against the doorway of a "kennel," above which appear the letters, "Spotta," indicating "Society for the Promotion of Thoughtfulness to Animals." Scanners are urged by emcee Howard Reig to become "spottas."

The format needs shak, "down and the setting smoothing out. Featured are a \$5 award for the best letter on an animal pet, bulleting of dogs reported lost in Albany and Schenectady, tabbing of special dogs available for adoptions at Albany and Schenectady shelters, interviews, and a question period on animal care. Latter is handled by Dr. Elmer Robertson, a Saratoga veterinarian, scheduled to telecast weekly.

On shot caught, Reig attempted to cover a large area and in doing so, rather abruptly ended an exchange with the president of local humane society. Interview with a little girl who had copped the five-

spot by a letter on her tiger cat, and who came on the screen with same in her arms, held human interest. Youthful Dr. Robertson talked briefly but authoritatively about treatment for fleas. "Spotlight" should be a natural for video promotion. *Jaco.*

### SOHIO REPORTER

With Warren Guthrie

Writer: Bob Rowley

Director: Harry Black

10 Mins.; Mon.-thru-Fri., 11 p.m.

STANDARD OIL OF OHIO

WXEL, Cleveland

(McCann-Erickson)

Sohio, sponsors of radio news programs, has also moved into the television field, with Warren Guthrie as its "reporter" in a 10-minute, live-night-a-week stanza. Guthrie seems a natural and appears headed for quite a career in the newscasting business.

Guthrie's first impact on the viewer is so forceful that the viewer is absorbed with the "reporter" rather than with the content of the show. This, however, is but a one-shot reaction. He resorts to few notes, and utilizes cue cards to synchronize his direct delivery with the cameramen when he shifts to charts, film and stills. He has the knack of coordinating his news items so that the close relationship between the happenings in Korea, Washington and Europe, for example, are blended into one continuous story. In so doing, however, Guthrie, on occasion, slips from the role of "reporter" to that of "commentator."

Breakdown in commercials calls for film, with a second voice three days a week, and for live presentation by Guthrie on the remaining two. Second voice, on film, is by capable Tom Field. Sohio's commercials are in the company's customary good taste and brevity. Because of the success already scored by Guthrie, agency is now considering a statewide television hookup this fall, if time clearance can be effected. *Mark.*

### HI-TIME

With Bill Mulvey, guests

15 Mins.; Tues., 5 p.m.

WRGB-TV, Schenectady

Whitworth program is beginning to take shape under direction of a WRGB staffer and with the assistance of students in area high schools, but the start seems a little late in the study year. Bill Mulvey indicated on the second telecast that format and content would, to a considerable extent, be left to the decision of participants.

He even asked them whether he was a suitable choice for the emcee assignment. Question of appropriateness of time slotting also was raised. Seldom has the blocking of a feature been so openly revealed. Presumably purpose was to sell adolescents on the idea show belongs to them.

Current basic ingredients are the reading by Mulvey of school announcements—furnished by correspondents—and the scheduling of interviews. Dramatic and musical entertainment will be included. Unfolding now is rather slow and uneven; pace and smoothness will develop with time. Mulvey does a deal of his miking in a standing position, which is not always the best arrangement.

Photogenicity of teenage guests naturally varies. Camera shiftings should be quicker. Past midpoint, Mulvey cues a film for Goodrich PF canvas shoes. Show lends itself to exploitation. *Jaco.*

## Tele Followup

(Continued from page 36)

skills of those discriminated against.

Major theme of the show was presented on film. In this portion a pair of newspaper reporters covering a murder trial in the south where a white man is acquitted of murdering a Negro, widen the latitude of the case by investigating discrimination in many fields. The documentary style of presentation was singularly effective.

Dr. Ethel Alpenfels, of NYU, and the Rt. Rev. Henry Knox Sherrill brought the various points closer to home with some sharp and pointed commentary.

Ed Sullivan's "Toast of the Town" on CBS-TV Sunday (27) displayed a diversified lineup of vaude acts but the net result was just fair entertainment with an occasional exception. In deference to the longhairs, La Scala opera star Gino Bechli was brought onstage to sing an aria from "Faust" as well as the Italian standard "Sorrento." It was okay for a change of pace.

Five Amandis, Danish teeterboard turn, scored handsily with their first-rate acrobatics. Russell Nype and Yvette pleasantly duetted Nype's "Call Me Madam" number, "I Hear Music." Kirkwood & Goodman missed the boat in the comedy slot. Boys' material was weak and their mimicking of Nype's "Music" bit was repetitious inasmuch as the same tune was just done.

Bunny Briggs, Negro hooper, did his customary fine terping. Pinky Lee was fairly good when doing his songs and dances. However, his scene with Sullivan at which the latter barks "I think you're a moron" followed by Lee's reply, "Smile when you say that" was forced and anything but humorous.

For the finale Anita Arrus, comely violinist a Gypsy air amid appropriate settings and Bechli returned in multi to croon "Sorrento." Ray Bloch's musical accompaniment, per usual, was top-drawer as was Mario Lewis' production mountings.

## Skelton's 65G

(Continued from page 25)

made available for TV so Skelton can ride live from here.

If not live, then it must be film or kine, and this poses two problems. Sponsor doesn't like kine, and film will run the cost past 65G. Despite appeals to the telephone company and with a definite order for facilities, Walter Craig, radio-TV head of the agency, can't get a yes, no or maybe from AT&T. The three relay circuits from Omaha, the industry has been told, is to handle the overload of long-distance phone calls, now at its highest volume in history.

Craig and Gail Smith, P&G's TV and night-time radio head, have been working with Skelton on a format for the series but so far it's still being kicked around. The comic, who is a camera bug, had some footage made of the pattern he favors, strictly sub rosa, and ran it off last week. It will probably wind up as an integration with other ideas Smith and Craig have in mind. Skelton's radio writers are working on a script, but it will be late summer before the actual format takes definite shape. Skelton also wants to do another year of radio, but sponsors are shying away from the price, considerably trimmed, and bucking the comedian on TV, which looks like his metier.

## 'Pint Parade' in AM, TV Spread; 5 Network Heads Join in Big Brass Chorus

United Entertainment Industry's "Pint Parade," all-star gala for show business personnel to collect blood and plasma for the American Red Cross, got an airing last midnight (Tues.) over AM and TV facilities of CBS, NBC, ABC, plus WOR, WEVD, WWR, WFDR, WAAT, WNYC-FM and WYNY.

The revue, admission charge to which was a contribution of a pint of blood, included a chorus comprising network toppers Joseph H. McConnell (NBC), Frank Stanton (CBS), Robert Kintner (ABC), Frank White (MBS) and Commander Mortimer Loewi (DuMont), with Oscar Hammerstein 2d and Richard Rodgers conducting. Others slated to perform in the show, from the stage of the Center Theatre, included Peggy Lee, Billy Williams Quartet, Jackie Gleason, Fred Waring's Pennsylvanians, Jose Ferrer, Milton Berle, Dagmar, Frank Sinatra, Eileen Wilson, Perry Como, Clifton Fadiman, Victor Borge, Sam Levenson, Ray Malone, Paul Winchell and others, with the Ray Bloch orchestra in the pit.

Mario Lewis staged "Pint" and Danny Dare acted as general production manager. Special material was written by Hugh Wedlock, Howard Snyder, Al Schwartz and Paul Dudley. Campaign was headed by Mrs. Richard Rodgers RCA v.p. Emanuel Sacks and Tex McCrary.

## CBS Color

(Continued from page 35)

Also, there will be colorcasts available on Saturday and Sunday afternoons. Since it's impossible for CBS to transmit color and monochrome simultaneously, the web will not cut into its present black-and-white commercial schedule for color.

### Sponsor Interest

CBS reportedly had several bankrollers eager to venture into color last November. Right now, Murphy said, sponsor interest is much higher, since many potential clients have actually seen their products shown via tint through the series of demonstrations CBS has been running recently. Murphy predicted that color will not be costly to sponsors at the outset, since bankrollers will be able to get away with comparatively smaller production costs. Just as the novelty of TV was enough to lure early black-white viewers, so color will hold interest for the first color shows.

Actual growth of colorcasting of course, will depend on set circulation. Murphy said, but he predicted that it would be "only a matter of a few years" until CBS is programming 50% of its telecasts in tint. Included in the web's program plans also are various remote events, such as sports. CBS has already demonstrated it can network its colorcasts on standard networking facilities, opening up the possibility of transmitting such events as the Wednesday night fights from Chicago and Detroit to the full web.

**Milwaukee**—Former orch leader Bill Carlsen handling WMTJ-TV's noontime weather show bankrolled by Omar Bakeries. . . . According to latest WMTJ-TV survey there are now 238,524 tele sets in the Milwaukee area. New sets installed in April totalled 5,294.

### "A GREAT GROUP!"

# HI, LO JACK AND THE DAME

Mgt.: BOB KERR, New York, N. Y.

### Tops in Photography

## MURRAY KORMAN

37 W. 57th St., New York

PLaza 8-1807

# Would you believe it...

if your grocer or butcher told you he was going to give you 34% more groceries or meat today for your money than he did five years ago?

Chances are, you'd think he was a little fuzzy in his upper story.

However, your advertising dollars on WGN are worth more than ever before. Your time costs on WGN are the same today as they were five years ago...and the number of radio homes in WGN's coverage area has increased 34% since 1946.\*

Still the best media buy...WGN.

\*Nielsen Radio Index

A Clear Channel Station...  
Serving the Middle West

MBS.

# WGN

Chicago 11  
Illinois

50,000 Watts

720

On Your Dial



Eastern Sales Office: 228 East 42nd Street, New York 17, N. Y.

West Coast Representatives: Kremen and Eickelberg  
628 S. Van Ness Ave., Los Angeles 5 • 218 Montgomery St., San Francisco 6  
719 Lewis Bldg., 233 5th Ave., Portland 4

# Gee, Thanks!

World-Telegram

## Radio and TV

### Durante Ends Run - - Alas!

By HARRIET VAN HORNE.

Jimmy Durante, the funniest man ever seen in television, said goodbye for the season on Wednesday night's Four Star Revue (NBC, 8 to 9 p. m.). It could only be a sentimental occasion. For Durante, a man most of us feel we've known forever, has given us some rich and wonderful hours this past winter. We are all in his debt. And so, it should be added, is television. To a medium pocketed with mediocrity, Durante brought the quality that is found only in the really great spirits of the theater. And this irreverent little man, with his bandy legs and wise old infant face, is a great clown. We shall not look upon his like 'til he comes back to us in the fall.

From the instant of his entrance, gliding majestically from the wings on a mobile camera, to the end of his goodnight song, Durante entertained with that astonishing, explosive energy. In every single thing he said and did, there was that one essential element, the staple of his comedy—incongruity. It's quickly apparent in his costumes: the solemn derby and the grass skirt, the pince-nez and the North Woods outfit. It's there in his use of words, the malapropos lit from within by his own peculiar genius.

All this is extravagant praise. I'll admit. But I'll also admit to being a devoted admirer of Mr. Durante. To me, he is funny on a billboard.

Boston Post

## RADIO LISTENING and TELEVISION

BY HOWARD FITZPATRICK

### Jimmy's Farewell

One of the most touching farewells in recent years was that of Jimmy Durante last Wednesday as he bade viewers adieu, au revoir and auf Wiedersehen for the summer months, with the Star Revue to keep watching the Star Revue performers until he returns in the fall. We were sorry to hear his final solo of "Good-bye, Good-bye" after the fine program he staged with the aid of Fiddie Cantor and Fred Allen. We join Cantor in wishing Jimmy good luck, God-speed and a healthy and early return to the medium through which he has given so much joy and pleasure.

New York Journal-American  
34—Thurs., May 17, 1951

## Radio and TV

### Durante's Finale, One of the Bright Spots of TV in '51

By DAVID MCINTYRE  
(Pinch-hitting for Jack O'Brian, who is on vacation)

JIMMY DURANTE'S season finale on NBC-TV last night was one of the brightest spots of a duller year. It promises to be "The Schnozz" around, but his last show did much to ease the pain of parting.

Herold-Examiner

## Excursions in Stageland With ASHTON STEVENS

DEAR ASHTON (writes the world's busiest biographer):

Saw the Great Jimmy Durante's TV show with the Sophie Tucker debut, on kinescope. What a man! My book on Jim called "The Schnozzola" will be out in September, I think. I certainly look forward to seeing Jimmy and his troupe when they arrive West after he has wrecked Chicago and your Steinway. I sincerely trust that he will be able to stay home next year and do his TV shows from here. That is only fair to him. Durante doesn't have 'approve anything. GENE FOWLER.

Boston Daily Globe

## TV DIARY Home, James

By R. F. McPARTLIN

Jimmy Durante ended his first season on television last evening in the same gay spirit with which he began it. No one in TV will be so sorely missed from now until the new programs begin in the fall.

The Durante record is an amazing one. Not a single show has failed to meet the highest standard; Jimmy himself has lost none of his refreshing qualities over one has ever been found who has lost rest for his performances. All of it was good; all of it is something to remember until the Autumn months bring James back East.

# Jimmy DURANTE

Direction

WILLIAM MORRIS AGENCY



## Television Chatter

### New York

Cluckies Candy to sponsor two-hour rodeo from Buster Crabbe's Silver Saddle Ranch over WOR-TV this afternoon (Wed.). . . . Abe Vigoda to appear on Ed Wynn show tonight (Wed.). He played cab driver on last Jimmy Durante show, on which Milton Frome was partnered with Durante in the travel bureau scene. . . . John Tillman has formed Tillon Pictures, Inc., indie pic outfit whose first series will be "Ship's Captain," sketched for lensing in August. . . . Scripter Newton E. Melfzer has narrated two "UN Screen Magazines," just released for theatre and tele distribution. . . . Ezra Kahn has packaged "Budget Betty," cross-the-board video series for backing by a department store. Gimbel's department store last week ran a preview of *Burl Ives* new vidpic pilot film, "Bluebeard," with viewers polled on their reactions. . . . Betty Luster and Jack Stanton, dance team, packed for five weeks with options on the Monday and Wednesday NBC series replacing "Broadway Open House." . . . Author's agent Larney Goodkind set two more video deals this week. He sold an original by Ben Radin, titled "Seacoast in Bohemia," for airing on NBC's "Kraft Theatre" next Wednesday (6), and a story by Loren Singer, titled "The Knave of Diamonds," for CBS' "Danger" show later in June. . . . Miriam Goldina set for a role on NBC's "Philco Playhouse" Sunday night (3). . . . Actor Donald

Curtis is in Florida to star in the first three of a series of vidfilms being produced for the Emil Mogul agency. . . . Martin Brandt packed for the lead in DuMont's "Islands of Destiny" Friday (1).

CBS-TV's "Fashion Magic," sponsored by International Latex Mondays and Fridays from 3:30 to 4 p.m., has been shifted. Monday stanza will be switched to the same slot Tuesdays starting June 5, while the Friday airing is to be moved to Saturdays from 11 to 11:30 a.m. starting June 23. . . . Bill Jayme and McCann-Erickson's Dave Lippincott working on a TV musical based on poet A. E. Houseman's "A Shropshire Lad." . . . Snow agency has snared the Gunther Brewing account and plans to use a video series, "Quiz of Two Cities," in Baltimore and Washington. . . . CBS producer Roy Fowler back aboard the Caronia from a European vacation. . . . Robert Foreman upped to video veepee for BBD&O. He was formerly in charge of the agency's radio-TV copy department. . . . Charles H. McCusick, until now cost controller of NBC-TV's production services department, upped to the post of assistant to Gen. Lyman Munson, director of network operations. . . . Jack Lavelle, a scout for the N. Y. football Giants, packed to alternate with Russ Hodges as sportscaster on Kaiser-Frazer's "Scoreboard" show, aired cross-the-board via DuMont. . . . DuMont's "Cavalcade of Stars," with Jackie Gleason as emcee, celebrates its second annl Friday (1),

with Mandy Carson and Billy Daniels as guests. . . . Add First Ave. (N. Y.) sights: Robert Q. Lewis, star of CBS' "Show Goes On," taking auto driving lessons. . . . Ed Sullivan's "Toast of the Town" CBS will originate from Pittsburgh's Syria Mosque Sunday (3) as part of that city's "Welcome Week." . . . Dave Street, singer who left NBC's "Broadway Open House" with Jerry Lester last Friday (25), huddling on a Mr. and Mrs. video show with his wife, Mary Beth Hughes. . . . William Rinsen, Jr., named TV art director of Hewitt, Ogilvy, Benson & Mather. . . . George McMurray, who handles "Colgate Comedy Hour" for NBC, subject of a spread in John Cameron Swayze's syndicated column on N. Y. . . . CBS' Starlight Theatre tomorrow night (Thurs.) does "The Comeback." Eric Hatch yarn about the picture biz, with Glenda Farrell, Melville Cooper, Nils Asther and Hope Miller. . . . Mary Beth Hughes, Lea Penman and Bruce Gordon on "Ellery Queen" tomorrow night (DuMont).

### Hollywood

"Children Should Be Heard," half-hour kid-quizzier panel show which bowed on KFI-TV shortly before the TvA strike, airs again June 11 over KLAC-TV. Show is produced by Johnny Crist and Harry Koplan, and emceed by Koplan. . . . Revue Productions, packagers of MCA's telepix series "Stars Over Hollywood," inked Cesar Romero and Albert Dekker for two new pix in series. Romero tops cast in "Letter From Home" with Kristine Miller. "Letter" rolls June 6 at California Studios. Dekker, Dorothy Adams and Gordon Oliver head cast of second pic, "The Housekeeper," which rolls June 11. Axel Gruenberg directs both films. . . . Vic Orsatti agency, reps for Margaret O'Brien, okayed deal with Gladys Reubens to negotiate for moppet in selling Reubens kid show package, "Sandy Dreams." Deal permits use of kid star's name when selling show, but moppet won't sign contract until show is sold. Package price is \$12,000. . . . Jacques Leslie, business rep for Reubens, in New York now huddling with prospective sponsors. . . . Allan Jenkins inked by P. K. Palmer to play lead in new vidpix series "Moon Mullins." Series, based on comic strip, slated to roll at Goldwyn Studios by end of June. Comic strip, owned by Chicago Tribune syndicate is one of 20 strips to which Palmer secured TV rights. Another strip, "Brenda Starr, Reporter," also being made into teleseries by Palmer and is also sketched to roll in June. . . . Carole Richards, thrush on Joe Craydon's KLAC-TV, bowed last week with her own show, same outlet. Singer shares billing with Andy Parker and the Plainsmen on the once-weekly 15-minute layout. . . . Don Dewar, prez of Telecomics, in New York with first print of new animated cartoon series made for TV. New series combines animation with straight strip cartoon methods used in company's old "NBC Comics" series. . . . Carl Dudley, prez of Dudley Pictures, back in town after swing through east lining up TV pix for his company. Dudley starts shooting in June on series of 26 15-minute TV pix for the American Association of Railroads. Firm also sold 26 10-minute telepix to KING-TV in Seattle titled "This Land of Ours" for \$1,200 for first run. . . . James T. Aubrey Jr. moves over to KTTV sales staff after two years with CBS. R. C. Lockman moved to the independent three weeks previous.

### Chicago

ABC-TV digs deep for summer fare, launching Saturday night telecasts of Women's Professional Baseball League from Chi this week. . . . Chi NBC-TV operations chief George Heinemann off on a two-week cruise with the Navy Air Corps. . . . Jim Holmes takes over as WBKB's remote director, handling the Cubs baseball lensing. . . . Gordon Smith ankles WGN-TV newsreel staff to join WBAP. Fort Worth, as newscaster and writer. . . . Bob Maddock moves up from WGN's news staff to replace him. . . . Eleanor Fahrenholz is producing Personality Features' "Creative Cookery" package which bows Monday (4) on WBKB, featuring chef Francois Pope. . . . Burr Tillstrom and his NBC "Kukla, Fran and Olie" troupe trek to Indianapolis for a personal appearance Saturday (2). . . . Ben Drake shifts from sales coordinator slot to regular sales staff at WBKB. . . . Barbara Barkley wound her Chi tele career Friday (25) to move east. She's been replaced on WGN-TV by Kay Middleton.

### CBS Summer

Continued from page 28

over to Sundays, has not been set. On Saturdays, "Beat the Clock" stays for Sylvania at 7:30; Budweiser will replace Ken Murray at 8 with a series of British films; the new Faye Emerson show goes in at 9 for Pepsi-Cola; Robert Q. Lewis' "Show Goes On" goes at 9:30, for American Safety Razor, and "Songs For Sale" will probably replace "Sing It Again" at 10, with Steve Allen as emcee.

"Star of the Family," with Ronson replacing Nash as sponsor, and Peter Lind Hayes-Mary Healy replacing Morton Downey, tees off the Sunday night lineup at 6:30, replacing "Mr. J. Magination"; Gene Autry stays at 7 for Wrigley's, "Go Lucky," with Jan Murray probably emceeding, fills in at 7:30 for American Tobacco for "This Is Show Business"; Ed Sullivan's "Toast of the Town" stays at 8 for Lincoln-Mercury; General Goodrich retains "Celebrity Time" at 10, and Stoptette continues with "What's My Line" at 10:30.

### Esso Nixes

Continued from page 29

Kobak, outgoing prexy of the N. Y. organization and a radio-TV consultant. According to Kobak, the NCAA plan permits only one, or at most two games, to be televised each week. "Any advertiser buying such an expensive network," he said, "would in all probability select the most important game of the day. It is extremely unlikely that Georgia Tech would be selected for even one game. That would mean that the people in Atlanta, who naturally prefer to see Tech or Georgia, would be denied this privilege and the community forced to accept games from other parts of the country."

He quoted the N. Y. club's resolution as claiming the NCAA plan would "place the local college at a disadvantage by preventing the television of its own games locally while authorizing colleges from other parts of the country to televise when the local college is playing—thus preventing a comprehensive test." Noting that NCAA has threatened any college not adhering to its plan with expulsion, the resolution noted that Tech was the first college to televise its games in Atlanta and added that this "valuable community asset should not be handed over to others by threats, pressure or national sales plan without further testing."

### Clear Way for Theatre TV Pickups

Philadelphia, May 29.

Television committee of the National Collegiate Athletic Assn. cleared the way here Friday (25) for theatre TV pickups of college football games in the fall. Rear Adm. Tom Hamilton, committee chairman, declared that the previous motion to okay the use of theatre TV had been affirmed at the meet and explained that big-screen pickups would operate separately from the NCAA's proposed plan to license regular commercial telecasts.

Three members of the NCAA committee — Hamilton, Bob Hall, Yale's athletic director, and Ralph Furey, of Columbia U., met with video industry representatives, sponsors and agency execs. Following the meet, Hamilton announced a deadline for reception of all proposals on sponsorship is June 28.

All three members of the television committee made it clear they had no rules at all regarding theatre TV, or any of the pay-as-you-see television offers. Such organizations were free to make whatever agreements, or contracts, they chose with the individual colleges. Their program was directed at the general public reception of grid telecasts. There is every indication, Hamilton said, this year's plan will set the framework for the future of college athletics.

Possibility of Federal intervention was scouted by the TV committee. "Our legal advice," said Hamilton, pointing out that they had access to staffers of some of the country's best law schools, "assures us we are absolutely within our rights." The chairman said the committee has given both FCC and the Department of Justice full information on everything being done.

## N'ORLEANS WVEZ TECHS STRIKE, FILE CHARGES

New Orleans, May 29.

Engineers (AFL) of WVEZ here went out on strike with station off the air for several hours until service was resumed with a substitute crew. John Dickinson, business manager of Radio Broadcast Engineers, Local 1139, International Brotherhood of Electrical Workers, announced the walkout.

Union officials said the local had filed unfair practices charges against WVEZ with the National Labor Relations Board, alleging that the station refused to bargain. A picket line was formed outside the New Orleans Hotel, where station is located.

Ken Elliott, WVEZ exec, said the strike came as a surprise and without warning.

### D. of J.-Ball Games

Continued from page 29

in the Senate last week by Chairman Edwin C. Johnson (D., Cal.) of the Senate Interstate Commerce Committee. Johnson is president of the Western Baseball League. The Senator's bill merely provides that the antitrust laws shall not apply to organized sports enterprises.

Similar bills were introduced in the House by Rep. Albert S. Herlong, Jr. (D., Fla.), former prexy of the Florida State League; Rep. Melvin Price (D., Ill.), a former sportswriter; and Rep. Wilbur D. Mills (D., Ark.).

Meanwhile, the House Judiciary Committee planned hearings in July of monopoly in organized baseball. The primary target of the inquiry is the so-called "reserve clause," which gives a baseball club "property rights" on a player. Several lawsuits are pending to test the legality of the clause.

It's expected that broadcast restrictions on baseball will also come under the inquiry.



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is deeply honored  
to have been selected  
for

VARIETY's

1950-51

Station Showmanship  
Award

5,000 Watts 1600 Kilocycles

Serving the Foreign-Language  
and Negro Markets

## Inside Stuff—Television

Unusual ballet, televised live out-of-doors, was presented on NBC-TV's "Kate Smith Show" Monday (28). Staged by John Butler and directed by Greg Garrison, ballet covered an area of a block and a half and six stories high. Action ranged from W. 43 St. and Broadway into an alley, the stage entrance of the Hudson Theatre, across buildings and rooftops and up a flight of fire-escapes. Theme of the dance-drama concerned a pickpocket dodging police. Cameras on W. 43 St. followed the action, with another camera three stories above the street following the chase.

Music for the terping was relayed by speakers from Jack Miller's orch in the Hudson to the street and rooftops. Dancers were Butler, and Muriel Bentley, of "Call Me Madam."

Los Angeles TV coverage of Patty Hull murder case at nearby Santa Ana approximated that given Kathy Flacus tragedy over two years ago, and was probably witnessed by many more viewers, because of upbeat on set sales since Flacus story.

KTTV and KTLA both handled case but from different angles, KTTV hitting sensational with pix of young victim's body, gory clues, etc., while KTLA went at it more conservatively, with interviews of friends, neighbors of victim, stressing "what can be done to stop such sex degenerate crimes in future" angle. KTLA was burnt twice with ad lib interviews, once when an interviewee lashed at theatres over Par-owned outlet (child was lured from a theatre to death), and again when a man demanded suspect in case be lynched.

Los Angeles telestations, after considerable soul-searching, have decided that there's actually no need of a separate coast educational channel. Stations believe existing facilities are far better suited to the needs and indicated that more time would be forthcoming. Most execs queried hedged on the subject but not one came out flatly for a separate educational channel as endorsed by L. A. Mayor Fletcher Bowron and civic and educational groups. Biggest hassle is over what constitutes educational programming, some videotapes listing certain commercial shows as educational. KECA-TV, for example, lists "March of Time," "On Trial," "The Marshall Plan in Action," "Gov. Warren's Report to the People" and even "Pulitzer Prize Playhouse" as being educational offerings.

### LSU's Steele on Leave To Study Educ'l Video

New Orleans, May 29.

Ralph W. Steele, who directs the FM station at Louisiana State U. Baton Rouge, will be associate director of a national committee studying the use of television for educational purposes. Steele has been granted a year's leave of absence from the university, starting June 1, to work with the committee, which is to be financed by a Ford Foundation grant.

Lucille Ruby, now program director for WLSU, will take over Steele's post while he is on leave.

### Six-Station Web Airing For Saratoga Harness

Saratoga, May 29.

Roy Shudt, who calls the races at the Saratoga harness track, will broadcast a half-hour descriptive roundup, Monday through Saturday, over a six-station web, with WPTZ as originator, starting June 4. Program will consist of taped narratives for eight events, and entries.

Other outlets in the hookup are WKNY, Kingston; WWSC, Glens Falls; WENT, Gloversville; WRUN, Utica, and WIRY, Plattsburg.

Shenandoah, Iowa — Anthony J. (Tony) Koelker has been appointed assistant station manager of KMA.

## ANA

Continued from page 29

legal point of view to meet with ANA.

West pointed out that last August, when the report was released, he had said "There is not, and never was, any intention on ANA's part to tell networks what they should charge for their products . . . The object . . . is to make available to them, for such benefit as it may contain in helping them reach their individual and competitive business decisions more intelligently, the collective views of ANA radio users."

West said that ANA would welcome statements by radio representatives "with regard to how any future reports can give the trend of audience listening habits in radio." He added that the advertisers would not be able to discuss the relationships between individual stations and the networks, and said that any conference should be open to representatives of "other factors affected in radio who could contribute to the solution of common problems."

### N. H. RADIO MINISTRY NIXED IN FCC TURNDOWN

Portsmouth, N. H., May 29.

Refusal of a license by the FCC has caused the New Hampshire Society of Evangelicals, and the Providence Bible Institute in Providence, R. I., to abandon plans for a radio ministry over station WFMI here.

Negotiations for purchase of the station from former Gov. Charles M. Dale of this city were begun last fall by the Providence Bible Institute. The Institute also filed the actual application with the FCC, with the N. H. Evangelicals to provide the sustaining programs, but the FCC frowned upon this division of ownership responsibility.

Dallas—H. W. Bumpas has been appointed veepee in charge of programming and production here for the Liberty Broadcasting Co. He was formerly with the staff of WBR, Baton Rouge, La.

## 'Beep' Claimed Last Stand in Indie FM Broadcasting; FCC Gets Plea

Washington, May 29.

Declaring that specialized services represent "the last stand" of independent FM broadcasting, FM stations selling "functional music" joined in an appeal to the FCC last week to abandon its opposition to the "beep" operations (which eliminates commercials) or revise its regulations to remove legal barriers to the service.

In a joint petition filed by 13 FM's, the stations requested the Commission to (1) reconsider its position holding "functional music" services illegal, or (2) institute rule-making proceedings to legalize the operations, or (3) issue a declaratory order, after hearings, to "terminate the controversy" and remove uncertainties regarding the "beep."

The stations told the Commission that if income from "functional music" is denied them they will be required, in most cases, to go out of business. Pointing to the losses taken by FM-only broadcasters, they said that FM "has proven a failure as a commercial broadcasting medium of the traditional kind and that FM has been rapidly dying as an independent programming vehicle. FM has had a rough time."

Caught "as in a nutcracker" between AM and TV, the petition asserted that "FM is due for an early demise" and that AM operators are giving up their FM adjuncts. If the remaining source of income is denied the independent FM's, it continued, the "result will be doubly unfortunate, not only because it will kill a service of unquestioned public appeal, which serves interests now not otherwise met, but also because it will not be supplanted by any new service."

#### 'Evangelistic Fervor'

The FM's told the Commission it "has too great an obligation to the public interest and to the licensees" to kill the service, "at least without affording the licensees an opportunity for a hearing," at which the merits of the service

may be fully considered. Reminding the agency that they have "pioneered" the specialized services to avoid "giving up the ghost," the stations said they were entitled to "more than a summary dismissal, coupled with the threat of the possibility of failure to grant renewals of licenses or the institutions of revocation proceedings."

Joining in the petition were stations KLTJ-FM, Longview, Tex.; WLDM, Oak Park, Ill.; KCBC-FM, Des Moines, Ia.; WLRD, Miami Beach; WHOO-FM, Orlando, Fla.; KRKD-FM, Los Angeles; WBNY-FM, Buffalo; WNAV-FM, Annapolis, Md.; WTTH-FM, Port Huron, Mich.; KTNT, Tacoma, Wash.; WGHP-FM, New York; WFMF, Chicago; and WREN-FM, Philadelphia.

In addition, WWDC-FM, Washington, filed a separate statement strongly protesting the Commission ban on the service. Recalling the agency's "evangelistic fervor" for FM in the last decade, the station said it expected that "the Commission would approach its regulatory functions with an open mind and not have its course impelled by the cramped, tortured and myopic views of the law and the Commission's functions thereunder that the monopolistic competitors of 'functional music' propounded." The reference was apparently to Muzak Corp., which precipitated the Commission's investigation of functional services.

Four other FM operators urged the Commission to hold hearings on the question.

### WOR-TV's Fight Card

WOR-TV, N. Y., has signed with International Boxing Club to televise a series of 32 Monday night fight cards from St. Nicholas Arena, N. Y. This will be the first season that IBC, which promotes some of the country's major bouts, is scheduling Monday evening matches.

Series will start on Oct. 1 and run through May, 1952.

## Coming

# A NEW SENSATION IN THE ENTERTAINMENT WORLD

## An Entirely Unique Format in Television

AN ENTERTAINING—EDUCATIONAL—FASCINATING—PARTICIPATION SHOW

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## From the Production Centres

### IN NEW YORK CITY . . .

WJZ's Herb Sheldon to appear in "Three Men on a Horse" in the straw hat circuit. WWRL office manager Kay Johnson, now Mrs. Armand Boyajian, back after two-week honeymoon cruise. Anne Seymour, Ross Martin, Dick York, Clark Gordon into "This Is Nora Drake." Additions to Biow agency include Charles Schenck, ex-Compton, as production supervisor on Phil Regan show; John Taylor, ex-Carl Wester and Dancer-Fitzgerald-Sample, as production supervisor; and Zachary Schwartz, new member of tele commercial staff. Barbara Anne Flinn, formerly of WMGM, and Edgar Small, of M-G-M Radio Attractions, to wed June 19. Small is son of Paul Small, theatrical agent. World Broadcasting has signed Mary Kaye Trio to two-year pact. Gregory Reeser appointed central northwestern sales rep for RCA Thesaurus, vice Robert Fender, who moves to Dallas.

Fred Friendly, CBS writer-producer of "Hear It Now," becoming a papa. His first Hal Hacke 1 on a three-month leave from MCA. Lester Gottlieb to Chicago for CBS in the hopes of peddling a radio show. George Fleming bowing out of ABC flackery. Chelsea Warehouse backing six a.m. newscasts weekly on WMCA. The James Lewises (he's member of Mariners Quartet) announce birth of a daughter on May 22. Barbara Keating of the Margaret Arlen scripting staff, left last week on a round-the-world vacation. Bill Leonard, of WCB's "This Is N.Y.," and Len Frank, prez of Carnegie Hall Recording Corp., have formed Leonard-Frank packaging outfit. The Jim Gaineses (he's o-and-o stations boss at NBC) have named their fourth child Eugenia Keller. Ben Grauer did narration for half-hour documentary on Radio Free Europe which is being sent to U. S. stations. Robert Frane, of WFDR's "Folk Songs of the World," off on two-month European tour during which he'll tape some shows for the indie. Fredman Gorden and Charles Correll (CBS' "Amos 'n' Andy") and their fraus off for London yesterday (Tues.). Alice Goodkin new to "The Romance of Helen Trent." "Stella Dallas" additions include Helen Claire, Frank Thomas, Jr., Ray Johnson and Eileen Prince. Grace Raphael added to "Just Plain Bill."

Dick Uhl, director of Lever's "Big Town" (AM), composed the current Lifebuoy jingle. Ray Heatherton celebrates 20 years in show biz next week, with WOR scheduling some hoopla. Gordon Fraser, subbing for ABC commentator Pauline Frederick, on vacation this week. Flatbush Chamber of Commerce saluted Red Barber for his Dodgers coverage. Lyle Van, of WOR, leaves June 9 for three-week European tour. Pierre Weiss has resigned from Lang-Worth Features to join World Broadcasting System as sales manager.

### IN HOLLYWOOD . . .

Margaret Whiting is being replaced by Procter & Gamble as running mate of Jack Smith and Dinah Shore on the Tide Show. Her request for time off to make personals was nixed and no new contract was offered her. Smith and Shore are renewed for next season. Carnation optioned Contended Hour for next season, its 21st consecutive year. Tony Martin and Jo Stafford continue as the starred canaries. Tom Conway replaced Vincent Price as "The Saint" on NBC. Both Conway and his brother, George Sanders, played the sleuthy character in pictures. Until Bart Marshall recovers from his illness, Van Heflin essays the lead of NBC's "Man Called X." Les Gottlieb came in from N. Y. with Harry Ackerman to lay out the summer schedule for CBS. Among the certain starters is Frank Galen's "Millie" starring Audrey Totter. It was liked so well by William S. Paley that the sales department will give it a big push for fall. Lever Bros. reported moving Pepsodent out of Foote, Cone & Beeding to another agency. Dee Engelbach back to N. Y. for summer duty at NBC after passing a week here with the missus at the home he still maintains here. Irving Brecher, who has a three-year hold on Bill Bendix for radio, calls television "a big ant set." Recalling how he used to watch the little crawler for hours. Jerry Ross checks out as ABC's publicity director June 20 to return to the service as captain in the Air Forces. Before turning to newspaper work he was a professional ballplayer in St. Louis and played with both the Cardinals and Browns. Carlton Morse auditioned another daytime serial for ABC called "The J. P. Needs a Wife." He has three other serials going. Jo Gilbert, who calls herself "Miss Unreleased of 1951" (six of her pictures are still in the vaults), is back from N. Y. for more picture and radio work. She's one of the few triple-threaters keeping active in all mediums, having just completed a run of TV dramatic shows in the east.

### IN CHICAGO . . .

Pat Murphy, of the Chi-NBC production staff, and Marguerite Daly take over this week on WMAQ's "Chez Show," replacing Buff Cobb and Mike Wallace, husband-wife team departing for Gotham and a CBS-TV

contract. . . Anthony Koelker resigns Chi ABC account exec berth to become assistant station manager at KMA, Shenandoah, Ia. . . WGN tubthumper Larry Whitney escorting WGN singers Peggy Taylor and Tony Fontaine and pianist Estelle Barnes on tour of Chi-area vets' hospital circuit. . . Ernie Simon, WJJD's disk jock, into Gotham for couple weeks of rubbernecking. . . Emcee Fahey Flynn preems another WBBM aud-participationer, this time for Jelle Margarine in a cross-the-board afternoon slot.

Illinois Federation of Women's Clubs has picked WGN-Mutual's "Northwestern Reviewing Stand" as the past year's outstanding educational program. Louis J. Chaseman named northern division sales manager and Richard Behrens, southern division sales manager, of Zenith Radio Distributing Corp. . . WAAF salesman Ralph Kelly into the Army, with Fred Bowman replacing him at the indie. . . Dad Pickard, early day Chi radio personality now living on the Coast, back in town last week visiting friends. . . Bettyrell Price exits her WGN program department berth for a hitch in the WAVES. . . Hugh Davis, Foote, Cone & Beeding veepee, back at his desk after European honeymoon.

### IN WASHINGTON . . .

CBS-TV star Ed Sullivan honored past Saturday (26) by Washington Ad Club as "Advertising's Man of the Year," with another citation due this week from Capital Press Club, inter-racial press organization, for "fairness" in his video emcee chores. Evelyn Knight, a native product, also given award by local Ad Club in recognition of "her distinctive talent in field of entertainment." Norman Reed, program director of WWDC-Mutual, principal speaker at graduation exercises of National Academy of Broadcasting. Native son Bob Dalton, ex of WRNL, Richmond, has joined announcing staff of WMAL-ABC. Mrs. Mary Louise Roberts new assistant to Ruth Crane, "Modern Woman" emcee (WMAL-ABC), replacing her own daughter, Mary Beth Larrabee, currently on maternity leave. Douglas Fairbanks, Jr., will guest on program of Hazel Markel over WWDC-Mutual next Friday (1). Nancy Osgood, femme topper for WRC-NBC, currently featuring local juve cultural activities on her TV show, including a series on the Dance Playhouse of Evelyn Davis. Janet Nix, eye-filling assistant at WMAL-TV, has been named Fishing Queen at Annapolis for town's '51 festival. Navy Hour, official USN show carried by ABC, will feature top Met stars during next month's shows, including Lois Hunt, Roberta Peters, Blanche Thebom, Patrice Munsel and Mimi Benzell.

## CIRCLING THE KILOCYCLES

Pittsburgh—Gloria Abdou, director of women's activities at WCAE, will act in Pittsburgh Playhouse's closing show of the season, "Arsenic and Old Lace." She'll also direct in one and star in another play at Little Lake Theatre this summer. . . James Murray, manager of KQV, has been appointed to the Mutual network's advisory committee. . . Pete Baer, WJAS engineer, has been called back into service by the Navy and Joe Radock from WHJB in Greenburg is replacing him. . . Warren Dana has resigned from the WCAE staff to take a one-year TV technical course at Syracuse University. . . Fort Pitt Brewing Co. has dropped Rege Cordic's half-hour teevee show on WDTV Wednesday nights. . . Cliff Daniel, WCAE manager, going to Chicago next month to take Charles H. Goren's advanced course for bridge instructors. . . Art Palian, WWSW deejay, has been signed for a bit in the Allied Artists-Monogram picture, "Disk Jockey," and will do his stuff before the cameras in New York shortly.

St. Louis—Edward Hamlin of KSD and KSD-TV and Bruce Barrington, KXOK, and Herbert W. Cost, Wired Music, Inc., have been appointed members of a communications committee to serve with the St. Louis Office of Civil Defense. . . St. Louis—Lt. Harry K. Renfro, exec. asst. at KXOK, on military leave, has been appointed to the staff of Maj. Gen. William J. Wallace, commanding general Fleet Marine Force, Pacific, and named public information officer at the El Toro, Cal., base.

Albany—Michael Danyla, Jr., continuity director for WPTZ, is resigning to join George R. Nelson advertising agency in Schenectady. Danyla, onetime newspaperman, originally served in radio as publicity director for WABY and WOKO.

Memphis—Maurice (Hot Rod) Hulbert, Negro d.j., has resigned from his daily stint with WDIA, daytime indie here, to handle a nightly package for WITH, Baltimore indie. The w.k. platter-turner was with the Memphis outlet for two years and had built a strong audience with his "Sepia Swing Club," shows aired in the afternoon slot. He will do a two-hour night show with the Baltimore outlet.

Boston—Carl de Suze, WBZ and WBZ-TV gabber has been awarded the French Palmes d'Academie by France's Consul General, Albert Chambon. Decoration, founded by Napoleon, was bestowed upon de Suze in recognition of his French relief and literary activities.

New Orleans—Le Blanc Corp., makers of Hadacol, has added another half-hour program to its current WDSU schedule. The addi-

tional program consists of 30-minutes of recorded band music five-nights-a-week. The last five minutes of stanza is devoted to a last-minute news roundup.

New Orleans—Newest additions to staffs of WDSU and WDSU-TV include Rose Barcelo and Betty Nestor, continuity writers; Lynn Michel, AM audio engineer, and Rene Labat, TV cameraman. Miss Barcelo and Michel were formerly with WTPS, while Miss Nestor was with WWL.

St. Louis—Mrs. Judith Siifer, Webster Groves, St. Louis County, copped a \$250 cash prize for her play, "For the Love of Mike" in the 1951 Dr. Christian radio drama contest, sponsored by CBS. First prize, \$2,000, was awarded to Mrs. Fred McWhorter, Kansas City, for her "The Homecomings." There were 8,307 manuscripts submitted in the contest.

Charlotte, N. C.—Charles Edward Bell has been named television director for WBTV, outlet owned by the Jefferson Standard Broadcasting Co. here. Bell has been production manager of the station since June, 1949.

Philadelphia—William J. Hooper, former commercial rep for WWIN and WITH, in Baltimore, and WLEE, Richmond, Va., has been named to the WCAU sales staff.

## U. S. Cutting Down 'Voice' B'casts In Germany Due To Demand By Stations

Frankfurt, May 22

The U. S. High Commission has bowed to German demands aimed at ending compulsory "Voice of America" broadcasts over German networks. As a result all German stations in the U. S. zone will cut "Voice" broadcasts to 15 minutes per day. The 15-minute airing will comprise news and commentary, and compares with the 30 minute program under the previous system, in addition to certain special broadcasts, as well as additional High Commission broadcasts and commentaries.

Agreement on the above conditions was announced by Dr. Fritz Eberhard, general manager of South-German Radio, in Stuttgart, at a meeting of the German Radio Council. The agreement will go into effect July 1, and provides for "Voice" broadcasts only on weekdays. Additionally, if an important multi-network broadcast is under way, coinciding with the "Voice" schedule, latter might be dropped. Agreement will be effective for South-German Radio (Stuttgart), Radio Munich, Radio Frankfurt, Radio Bremen and the U. S. High Commission station in Berlin, RIAS. Further pacts, along similar lines, are expected with British and French zone networks, including western Germany's most important radio station, North-West German Radio (NWDR), in Hamburg, British zone.

Move to stop compulsory Allied broadcasts over German radio stations originated last March in Bonn. It was proposed by Dr. Rudolf Vogel, chairman of the Bundestag (lower house) committee for press, radio and films. At that time, Allied High Commission observers were considerably disturbed over the move.

## Coy on Color

Continued from page 25

the "splendid job" he has done at the Commission. He told Coy: "You have one of the finest concepts of the public interest of any person who has appeared before this committee for nomination to office."

Coy replied he was "pleased no end" at Johnson's tribute. "There are so few people who like what we do—I'm especially gratified. I like what I'm doing," he added.

Committee approval of the nomination was expected within the week.

## YANKEE'S SWITCH

Boston, May 29.

The Yankee Network will replace its present Worcester outlet, WAAB, with that city's WORC.

Switch will take place on Oct. 13, 1951, and station will carry both Yankee Network and Mutual programs.

Your Top TV  
Sales opportunity

# WDEL-TV

Channel 7

Wilmington, Del.

NBC  
TV AFFILIATE

ROBERT MEEKER ASSOCIATES

WJBK delivers the Goods  
YOUR GOODS...  
WITH SALES PUNCH

Here's Sponsor identification with impact! The "Twin Movie Party," carried via WJBK-TV for Twin Pines Dairy, is a brand new Saturday feature! After only three weeks, "Milky," the Twin Pines magician-clown who handles the commercials, appeared at a Mother-Son school party. Without fanfare or introduction "Milky" appeared on the stage. The kids, in a single voice, roared... "It's Milky!"

WJBK - AM  
TV - DETROIT

WJBK-TV—CBS  
and  
DUMONT Affiliates

THE STATION WITH A MILLION FRIENDS  
National Sales Headquarters: 488 Madison Avenue, New York 22  
Eldorado 5-2455  
Represented Nationally by THE KATZ AGENCY, INC.

## Inside Stuff—Radio

Morris Novik, radio consultant, on Saturday (2) goes with Mrs. Fiorella LaGuardia to Washington, where he'll receive a solidarity medal from the Italian government. Honor will be in recognition for his work during the war when he persuaded the late mayor of New York to broadcast shortwave in Italian to the Italian people, then under domination of Mussolini. He also got the British Broadcasting Corp. to carry the ailer on its medium wave band.

Novik recalls that LaGuardia once was incensed when a generalized reference to "ships of steel" off the Italian coast was deleted from his script. It was the first time that anything was ever censored from his talks, and LaGuardia complained to OWI chief Elmer Davis and then phoned President Roosevelt himself. FDR told LaGuardia that the deletion was a military order and would have to be obeyed. Four days later FDR called the mayor and told him to listen to 6 p. m. newscasts, when reason for the blue penciling would be clear. Novik and LaGuardia tuned in, and heard the news that three days earlier the invasion of Italy had begun. LaGuardia's academic reference to warships might have unwittingly tipped the imminence of the landing.

First N. Y. City chapter of Radio Pioneers was formed last week. Group is part of the national organization of those associated with the industry for at least 20 years.

G. W. (Johnny) Johnstone, radio-TV director of National Assn. of Manufacturers, was elected president. Dorothy Gordon, moderator of the WQXR, N. Y., youth forums, was voted first v.p. with Sigmund Spaeth chosen second v.p. Charles Wall, of Broadcast Music, Inc., is treasurer and Bruce Robertson, of Broadcasting mag, is secretary. H. V. Kaitenborn, founder of the national organization, is honorary president.

First local chapter of the newly-formed American Women in Radio & TV will hold an organizational meeting June 11 at a dinner in the Brasserie Lipp, N. Y. Reservations for local staffers in broadcasting and associated fields are being handled by Mary Cameron, of General Foods. Agnes Law, CBS librarian, is organizing director for the metropolitan chapter.

Membership in the national AWRT is still open, according to Betty Chapin, national executive secretary. National HQ is being established at 15 Vanderbilt Ave., N. Y. City. Associate chairmen for the dinner are Duncan MacDonald, of WHD, and Josephine McCarthy, WNBT. Edythe Meserand, of WOR, is national prexy.

"Theatre Guild of the Air," which in its six-year span had never previously had a guest star disappoint, did some frantic hunting Saturday (26) when Paul Douglas, due to title-role "Elmer the Great," turned up with laryngitis. Douglas had been okay for first rehearsals on Tuesday and Thursday.

Director Homer Fickett tried various leads, to no avail, until he reached George Matthews late Saturday. Matthews recently returned from London, where he appeared in the "Mr. Roberts" legiter.

## Richards Death 'Washes Out' Case?

Continued from page 27

commission acts on that application will determine what instructions are given to examiner Cunningham regarding the initial decision.

### Transfer Seen Getting Nod

The betting here is that the commission will allow the transfer of the stations and instruct Cunningham to forget about the decision. Whether the majority control of the stations will remain with Richards' heirs, be sold to his employees, or to other interests, of course, will be up to the executors.

If Richards' death winds up the news-slanting investigation, the Commission will have concluded, unfinished, the hottest and most protracted renewal case in its history. The proceeding goes back to March 1, 1948, with the receipt of a complaint from the Radio News Club of Southern California. There followed notice of an investigatory hearing in November in Los Angeles, the entrance of the firm of (former senator) Wheeler & Wheeler in behalf of Richards, a request by Richards for a personal hearing before the Commission (accompanied by an affidavit admitting "wrongdoing"), denial of the request by the Commission, rescheduling of the hearings, filing of medical affidavits regarding Richards' health, postponement of hearings, filing of an application to transfer voting control in the stations to a group of trustees, rescheduling of hearings to include consideration of the transfer application, filing of petitions for post-

ponement in order to "change the issues" in the proceeding, rescheduling of hearings, grant of further extension of time to November of 1949 denial of motion to change issues and rescheduling of hearings for March of 1950, entrance of the firm of Fulton, Walter & Halley as counsel for Richards, denial of motion for continuance, denial of motion to require Commission to produce certain documents.

Finally, the hearings got under way in Los Angeles on April 1, 1950, before examiner J. Fred Johnson. Upon completion of the L. A. phase of the hearings, the examiner died. On petition of Richards' counsel for de novo proceedings, hearings started over again in June before examiner Cunningham. In November of 1950 the hearings moved on to Detroit and the record, comprising 18,000 pages of transcript, was finally closed December 21, 1950. Various motions and answers were then filed by both sides and voluminous proposed findings by both parties were submitted only a few weeks ago.

Throughout the proceedings, Benedict Cottone, FCC general counsel, made numerous efforts to get Richards on the stand, but without success.

## Hays, Healy

Continued from page 24

June, after five years of sponsorship, is hunting for another radio series to back starting late this summer. With Ronson picking up CBS-TV's "Star of the Family" vice the television of "Questions," it marks an expanded outlay for the lighter company.

Mutual will sustain "Questions" in its Saturday 8 p.m. slot. Video edition, which had been on ABC-TV nationally and on WOR-TV locally in N. Y., will go to the DuMont network, with WOR-TV (because of its tie with Mutual) continuing to beam the show locally. Ronson agency is Grey.

Boston — Leo Eagan, formerly sports announcer of WHDH, Hub indie, has joined the WBZ staff as director of all sports activities. New arrangement will allow sportscasters Bump Hadley and Elbie Fletcher, previously heard over both AM and TV outlets of Hub Station, to devote full time to TV chores.

## New Orleans Launches Drive to Sell TV Sets

New Orleans, May 29.

Intensive advertising and promotion campaign was launched here last Wednesday (23) to hypno the sale of TV sets. Month-long campaign is being sponsored jointly by the N. O. Electrical Assn., Radio and TV Dealers Assn., WDSU-TV, and The Item, leading afternoon sheet.

Television receiving set sales have been stagnant the past few weeks, with dealers having plenty of them in stock rooms

## Ike Levy Resigns CBS

Continued from page 27

decisions." Aaron Katz is president of Official.

Goodheart got into New York yesterday (Tues.) from his Ohio farm, to which he had retired seven years ago after negotiating a settlement with MCA. Ike and Levy are huddling this week. Prominently involved in Official is Levy's brother, Dr. Leon Levy, who remains on the CBS directorate. Ike Levy continues as a director of WCAU and WCAU-TV.

Philadelphia, both of which were founded by the brothers.

Ike Levy was one of the organizers of CBS, with William S. Paley, now chairman of the CBS board. When he tendered his resignation to Paley last week, "there was a lump in both our throats," Levy stated. The purpose behind his resignation was to "deal at arm's length" with the network in his new enterprise, to which he intends to devote all his time.



with **WWJ** it's  
**SAFETY**

**FIRST!**

With pardonable pride, WWJ—The Detroit News acknowledges its selection as regional winner of the Alfred P. Sloan Highway Safety Award for 1950. It is particularly gratifying to note that the award presentation pays tribute to three WWJ programs, "Voice of Carelessness", "Junior Judge" and "Turnabout", referring to them as *models for any radio station wishing to do outstanding public service.*

Another WWJ-created program, "Listen and Live", won the Alfred P. Sloan commercial program award for the Plymouth Dealers of Greater Detroit who sponsor this show five days a week on WWJ.

Over the past thirty years, WWJ's countless public services have given it community acceptance which no other station in this market can approach. This is translated into lowered sales resistance for WWJ advertisers.

FIRST IN DETROIT

Owned and Operated by THE DETROIT NEWS

National Representatives: THE GEORGE P. HOLLINGSBERRY COMPANY

Associate Television Station: WWJ-TV



AM—530 Kilocycles—5000 WATTS  
FM—CHANNEL 240—97.1 MEGACYCLES

A few memberships still available at the select NEW  
**ATLANTIC BEACH, L. I.**  
**Surf Club**

Features for new 1951 season: delightful rooms with bath, cabana, cabins with private showers, olympic size pool, spacious beach. Tariffs are reasonable.

Located—over the toll bridge straight to the ocean.

Phone: ELdorado 3-7600 or Cedarhurst 9-9617

Dr. Wm. Smith, Proprietor



## Supreme Court's Color Ruling

Continued from page 25

experience, the Commission thought that further delay in making color available was too high a price to pay for possible "compatibility" in the future, despite RCA's claim that it was on the verge of discovering an acceptable 'compatible' system.

"The Commission's special familiarity with the problems involved in adopting standards for color television is amply attested by the record. It has determined after hearing evidence on all sides that the CBS system will provide the public with color of good quality and that television viewers should be given an opportunity to receive it if they so desire.

### FCC Ruling Not Capricious

"This determination certainly cannot be held capricious. It is true that the choice between adopting standards now or at a later date was not free from difficulties. Moreover, the wisdom of the decision made can be contested as is shown in the dissenting opinions of two commissioners. But courts should not overrule an administrative decision merely because they disagree with its wisdom. We cannot say the District Court (of Chicago) misapprehended or misapplied the proper judicial standard in holding that the Commission's order was not arbitrary or against the public interest as a matter of law.

As to contentions by RCA that the Commission should have reopened its hearings to receive evidence of new developments, the majority held that this "was a question within the discretion of the Commission which we find was not abused." The opinion added it was also satisfied with the way the District Court disposed of "other minor contentions" by RCA. It therefore affirmed the ruling of the Chicago court upholding the Commission action.

Regarding contentions by RCA that the Chicago District Court did not fully review the case, the Court said it was convinced that "the review already afforded did not fall short of that which is required." It pointed out that three days of oral argument and five weeks of deliberation preceded the Chicago decision.

Referring to the statement by the Chicago judges that the controversy would have to be terminated by the Supreme Court, the opinion said that "the remark, while perhaps unfortunate, is entirely consistent with that conscientious review which we are satisfied was given this record by the District Court."

Justice Felix Frankfurter, in a separate opinion termed "dubitative" (doubting), questioned the Commission contention that it could not wait for the development of a compatible color system. "What evil would be encouraged, what good retarded by delay?" he

asked. "By haste, would morality be enhanced, insight deepened, and judgment enlightened? Is it even economically advantageous to give governmental sanction to color television at the first practicable moment, or will it not in fact serve as an added drain on raw materials for which the national security has more exigent needs?"

The court decision does not immediately remove the stay order preventing commercial broadcasting of color. A period of 25 days must elapse before the Court issues a mandate (final judgment) which removes the stay, unless CBS requests earlier action.

Chairman Edwin C. Johnson (D-Colo.) of the Senate Interstate Commerce Committee, who has been active in pushing the Commission to look into the color situation, regarded the decision as "quite a victory." It means the nation will soon have color television, he said.

"But we do not forget," the Senator added, "that the Commission decision does not shut the door to improved systems." A procedure has been established, he pointed out, whereby other systems may be given consideration. "Our only interest," Johnson said, "is in promoting a new art."

## Prison Riot

Continued from page 24

man C. L. Stockdale on hand to shoot some pix, which went on the air at 11 p.m. as stills, along with a general description of the riot.

KUTA's Woody Hirsch and John Barlow reached the prison at 7 p.m. with tape equipment, and used two five-minute shots at 9:15 p.m. and 10 p.m., and a 15-minute roundup at 11 p.m.

KSL covered the big news from the studio, from news wire service. Max Roby, news editor, recorded a telephone interview with Warden Alvin O. Severson, which was aired the following afternoon on a regional newscast. KSL-TV used pictures the following evening.

### Cocky Convicts

Sullivan's coverage for KALL was highlighted by his prisoner interviews. One of them treated the interview like a gagged cigarette commercial. Another, a former prizefighter, came through with the traditional "Hello, Mom," while a third punned "our beef is the food."

KALL also taped interviews with the escaped guards, the warden and the chairman of the state board of corrections, John Dugan. They even sneaked in a few minutes of the conference between prisoners and state officials that settled the dispute. They fed all material taped during the recreation of a Pioneer League base-

ball game, starting at 8 p.m., and whipped up a 15-minute roundup which took over Sullivan's entire newscast the following day at 12:15 p.m.

In addition to handling the riot locally, all four stations fed their networks. KDYL was on for NBC Monday, 5 a.m.; KALL tossed the prisoner interviews to "Mutual Newsreel." KUTA gave ABC their interview with the Warden for Taylor Grant's "Headline Edition," and KSL's interview with the warden went to CBS's "News of America" Monday morning.

Because it was Sunday evening, radio had things its own way, with no newspaper coverage possible till the following morning.

## Atlas

Continued from page 24

space problem in Gotham, with the Windy City operation easing some of the pressure.

Along this line Atlas has been toying for some time with plans for a television center on the outskirts of the city. Idea so far apparently is still in the think stage with no blueprints worked out and may be indefinitely forestalled by National Production Authority's edict on new video construction.

Atlas, however, has seen enough of the difficulties encountered by the quartet of current stations operating in midtown elevator buildings to aim his sights at what he calls a "horizontal" center. In any case, he'll have to have something more than the minute cluster of studios he's picking up from WBKB.

Since ABC-UPT is moving the WBKB call letters to channel 7, currently occupied by ABC's WENR-TV, CBS will hang the WBEN-TV tag on WBKB's present channel 4. Incidentally, under the latest FCC channel allocation plans channel 4 is to be dropped with the occupant moving up to 2. WBKB has already notified the commission of its willingness to make the shift and it's expected the new owner likewise will go along with the move.

## Broadcast Bureau

Continued from page 27

Dwight D. Doty, Frederick W. Ford and Paul Dobin.

Harry M. Plotkin, assistant general counsel in charge of broadcasting, had requested that his name not be considered for the position of assistant chief. He will remain with the Office of General Counsel.

Kittner is a native of North Carolina who has been with the Commission's legal staff for 10 years. He is presently an assistant to General Counsel Benedict P. Cottone. Barr, who will be chief of the Aural Facilities Division, is a 44-year-old Texan who came to the Commission 13 years ago as an engineer with the New York field office. He is presently in charge of radio engineering operations.

Braum, who becomes chief of the Television Facilities Division, is a 44-year-old engineer from Minnesota who has been with the Commission 14 years. He presently heads the TV Broadcast Division of the Engineering Department.

Doty, named chief of the Renewal and Transfer Division, is a 45-year-old native of Washington, D. C., who has been with the Commission's legal staff for four years. He was previously an attorney with the Justice Department.

Ford, who will head up the Hearing Division, is a 42-year-old native of West Virginia who came to the Commission four years ago as an attorney after previous government service. He headed the Commission's legal staff during part of the recent news-slanting investigations of the G. A. Richards stations.

Dobin, selected chief of the Rules and Standards Division, is a 33-year-old New Yorker who joined the Commission legal staff five years ago. He is presently legal assistant to Comr. Robert Jones.

Salt Lake City — Two veteran KSL staffers are headed for the Coast to take over new jobs with KNX, Hollywood. Max Roby, news editor for the past five years with the local CBS outlet, will be a CBS correspondent assigned to KNX. Sherril Taylor, KSL promotion and publicity manager for the past four years, will take over as advertising and promotion manager for the Hollywood station and the Columbia Pacific network.

## ABC-UPT Vital Statistics

Here are the vital statistics on the United Paramount Theatres-ABC merger:

1. It's to be accomplished by an exchange of UPT preferred and common stock for outstanding ABC common shares, with the UPT stock involved valued at \$23,000,000. Each ABC stockholder gets, for each share, \$7.50 in the new American Broadcasting-Paramount Theatres company, measured at \$19 per share, and \$7.20 of UPT preferred at par. Reorganization is being accomplished on a tax-free setup so there will be no capital gains for the ABC shareholders.

2. CBS buys WBKB, Chicago, formerly owned by UPT, for \$6,000,000, since AB-PT will be taking over ABC's WENR-TV in Chi.

3. ABC board okayed the merger Monday (28). UPT board is slated to vote on it next Wednesday (6). Then stockholders of both organizations must okay the deal. In addition, the FCC must approve it within the next three months.

4. Board of the new AB-PT company will comprise 13 present board members of UPT and five from ABC.

5. Leonard H. Goldenstone, prez of UPT, becomes prez of AB-PT. Robert E. Kintner, ABC prexy, becomes prez of the ABC division of the new company. Edward J. Noble, ABC board chairman, is chairman of the finance committee of AB-PT. Robert M. Weitman, UPT veepee and managing director of the Broadway Paramount Theatre, becomes AM-TV program veepee of AB-PT. Robert H. O'Brien, UPT treasurer, will be exec veepee of the ABC division of the new corporation.

## AB-PT: 'New Show Biz'

Continued from page 1

video set sales have hit a disturbing low; the viewing is on a far more lethargic basis, due to a possible public protest over a video sameness and lack of fresh program patterns. Thus AB-PT looms as the much-needed shot in the arm when the fall season preems, for by that time it's anticipated that any likely FCC hurdles on merger terms, or likely intervention by the Dept. of Justice, will have been overcome.

Meanwhile the trade as a whole was alerted to:

The prospects of a new competitive era in television, with the new company setting its sights on nothing less than the No. 2 entry in the network sweepstakes, second only to NBC. That neither NBC nor CBS will sit quietly by to permit the new AB-PT company to dominate the programming rosters or grab off a monopoly on possible film tie-ins, is a foregone conclusion. Thus is anticipated some early pix-TV maneuvering on the part of both Columbia and NBC, now that United Par has clinched the alliance and paved the way for a major assault on TV by the film industry.

With a new three-way (NBC, CBS, ABC) battle for TV supremacy, the trade is looking for an even more aggravated situation in jockeying for talent and program formulas (pix or live) at new top prices. With Leonard H. Goldenstone, prexy of United Paramount, who will head the newly-formed company, revealing that AB-PT will have cash reserves of \$30,000,000 to play around with and hinting at a TV program pattern "not previously practicable or attainable," the NBC-CBS anxiety isn't being kept a secret. They recognize in the revitalized ABC operation a likely threat in the TV future and a need to solidify their own collaboration with the film industry.

The naming of Robert H. Weitman, veepee of United Paramount, to a similar post in the new company in charge of radio-television programming and talent development was generally hailed as a healthy innovation in bringing into broadcasting hep showmen with a brand new sense of entertainment values, as contrasted with the ex-radio execs and production men who until now have practically dominated the video industry. Naming of Weitman, along with Robert H. O'Brien, secretary-treasurer of United Par, as executive vice-president of the new company, along with Goldenstone's ascendancy as prexy of the overall company (with Robert E. Kintner remaining as prexy of the broadcasting division) is seen as only the first in a series of executive reshuffles designed to vest TV with the knowhow of showmen with film-theatre backgrounds.

Also intriguing to the trade was AB-PT's new advantageous position in strengthening its affiliate structure. Theatre chains around the country, sympathetic to the aims of United Paramount in encompassing TV, are also represented as owners of radio and TV stations either currently enjoying an independent status or aligned with one of the other networks. It's deemed likely that a nod from Goldenstone could woo these stronger affiliations into the AB-PT camp.

That the new Par Theatres-generated television empire envisions

pix as a major programming entity has already been hinted by one of the ABC top execs who, while not spelling it out specifically, intimated that studios, including Warner Bros., were already alerted to disposing of various properties. It was further suggested that, with the type of showmen about to embrace video, with their keen trading sense in dealing with unions and guilds, it's safe to assume that the handling of James C. Petrillo can henceforth be taken in stride.

However, it's the contemplated TV move-in on pix studios that will probably invite a careful appraisal of the whole United Par deal on the part of the FCC, with indications that it will take at least three months to resolve the merger. (Meanwhile the stockholders of both ABC and UPT must sanction the move.) On the surface it would appear that the Chicago duopoly situation (with the new company forced to dispose of WBKB in that city to CBS and retain WENR-TV) is the only barrier—and one that's already been eliminated through the CBS deal.

But it's considered more likely that the whole United Par Theatres divorcement from Paramount Pictures will be subject to a careful going-over to eliminate any doubts as to United Par's sphere of influence extending into the pix operations. For while the United Par divorcement is generally regarded as "absolute and final," the trade is looking to UPT as the sesame in opening up the gates of the pix kingdom to TV. And that's why the Dept. of Justice will probably be casting an anxious eye in the direction of the merger.



Courtesy of M-G-M  
Now appearing with  
DONALD O'CONNOR  
in "THE MILEMAN"  
Universal-International  
Manager: WILLIAM MORRIS AGENCY

## THE THREE SUNS

"MOM" "AMY" "AL"

Currently  
CASINO THEATRE  
TORONTO

Production: MURK CORP. OF AMERICA

### WOMAN WANTED

New TV show requires services of mature, cultured woman, 30-40 years, career type, strong personality; able to carry off live interviews, handle executive chores connected with show; experience preferred; must use show name to promote; good salary for right person; reply in writing, enclosing photo. Box V321, Variety, 154 W. 46th St., New York 19, N. Y.

## 560's the Rave Wave

## On WFIL-adelphia Sets!

Best 4/5 buy in Philly these days isn't 90 proof. It's WFIL's share of the city's radio audience—and it's 100 per cent proved!

Says Broadcast Measurement Bureau's latest survey: four-fifths of Philadelphia radio owners regularly set their dials to WFIL at 560 kilocycles.

That means when you schedule WFIL, 1,400,000 people are listening in the city alone. That means people with \$3,682,770,000 in disposable cash hear your pitch.

And if you want to spread around a bit, count the ears lent to WFIL outside the city—in all the 14-County Retail Trading Area. Here are a million more prospects... another \$3 billion in buying power.

And then there's the huge bonus area beyond... but why go on? Just remember, you're first on the dial in America's third market when you schedule WFIL.

WFIL



# LIMITED DATES FOR LATIN ORCHS

## 33 and 45 Disk Sales Mount To A Third of \$148,000,000 Retail Total

Striking impact of the new speeds on the disk industry since their introduction three years ago is revealed in official manufacturers' figures for last year published in the American Federation of Musicians' annual convention report.

During the 12-month period ending Dec. 31, 1950, the 33 rpm and 45 rpm disk sales mounted to 50% of the conventional 78 rpm sales and accounted for nearly one-third of the total \$148,000,000 retail disk take for the year. The AFM figures, moreover, showed that the 45 rpm's had virtually caught up with the 33 rpm's in dollar turnover despite the latter speed system's headstart of almost a year in the market. During 1950 there were 32,498,926 disks sold in the 45 rpm speed at a total retail value of \$23,900,000. The long-play 33's accounted for 5,909,958 disk sales at a retail value of \$24,095,000. On conventional shellacks there were 145,628,478 disks sold at a retail value of \$102,187,000.

The AFM figures are an accurate index of the industry's operation since the union's licensing setup covers all major and indie companies with the exception of a handful of bootleg outfits.

## Lewisohn Stadium Raises 40G in 100G Pre-season Drive; Top Names on Sked

Mrs. Charles S. Guggenheimer, chairman of Stadium Concerts, which runs the longhair all fresco series each season at Lewisohn Stadium, N. Y., has raised \$40,000 thus far in the \$100,000 drive for funds for this summer's operations. Actually, management figures it will need 80G to break even, but wants the extra 20G as cushion against rainouts or slim attendance due to bad weather.

The Stadium, in a seven-week season last year, had an \$85,000 deficit, due to a streak of bad weather, and cancelled an originally planned eighth week as result. Year before ('49), it dropped \$65,000. This year the Stadium hopes for a better weather break, but increased costs and higher budget, as well as more special events, has caused it to seek the 100G maintenance fund.

This is the first time that Mrs. Guggenheimer, sparkplug of the concerts, has held a public drive for funds. She's cut this season to six weeks, starting later (June 28) than usual, and ending earlier. One reason for the earlier close is that the orchestra, composed of N. Y. Philharmonic players, is going abroad in August for the Edinburgh Festival.

Season—the Stadium's 34th consecutive one—will have other unusual angles. Orch has a new name, the Stadium Symphony Orchestra, to distinguish it from the winter counterpart, the N. Y. Philharmonic. There will be more special events than usual, including the Met Opera version of "Die Fledermaus" in concert form, with Met singers Patrice Munsel, Charles Kullman, Regina Resnik, Hugh Thompson and Jean Madeira; the Verdi Requiem (first time in 20 years), with Dimitri Mitropoulos conducting; a Gilbert & Sullivan program, as well as the Gershwin night, etc.

Stadium series will also have a stronger artist list than in recent seasons, with Ezio Pinza, Jeanette MacDonald, Yehudi Menuhin, Mitropoulos, etc., engaged. There will also be some unusual debuts, with Lisa Kirk, Richard Tucker, Morton Lowe, and conductors Lehman Engel and Max Rudolf, among them. Opening night (June 28) will have Mitropoulos conducting, with Mischa Elman as soloist.

Jascha Heifetz returned from London yesterday (Tues.) on the Queen Mary, after a quickie trip for a Festival of Britain concert May 21.

## Calloway's 1-Niters To Use His Uruguay 'Stars'

Cab Calloway, who organized an all-star band for his six-week booking at the Jazz Festival in Montevideo, Uruguay, last February, will use the same crew for the first time in this country when he heads out on a tour of one-niters and location dates, beginning Friday (1) at the Pelham Heath Inn, N. Y.

The new sidemen are Jonah Jones and Shad Collins, trumpet; Ike Quebec, Sam Taylor, Eddie Barefield, saxes.

## ASCAP Endorses Kefauver Plan On Juke Royalties

In a move to add a new income source for its members, the American Society of Composers, Authors and Publishers endorsed Sen. Estes Kefauver's proposed amendment to the Copyright Law Monday (28). The amendment would require jukebox owner-distributors to compensate the copyright owners for the right to perform their works.

Current Copyright Law exempts jukeboxes from any public performance payment, and ASCAP claims that its composers and authors should be allowed to collect royalties from an industry which grosses an estimated \$500,000,000 annually. While fixing a low royalty rate of 1c per record side per week, the bill is aimed only at major jukebox owner-distributors by excluding the owner of a single machine from payment.

Since the recent Kefauver Committee investigations uncovered evidence of criminal infiltration in jukebox companies, the amendment is also expected to rid the industry of its criminal element by spotlighting their operations procedure and income.

## H. L. BLACK REMOVED AS OMAHA AFM HEAD

Omaha, May 29. Following charges and controversies which extended over several years, Harold L. Black was removed as president of Omaha Local 70, American Federation of Musicians, Thursday night (24). Action was taken by union's executive board after a long investigation. Specific charges were not revealed by the decision, but Black had been controversial figure for years. He defeated several previous attempts to oust him.

W. B. Hooper, traveling representative of AFM, explained it thus:

"All locals of the AFM enjoy 100% local autonomy in operation of their affairs. Occasionally a local may get out of line, due to the over-aggressiveness of some officer or officers. When such an occasion arises, the federation may step in and straighten out that particular local. Thanks to one of the officers of Local 70, usurping power and assuming the role of dictator, we found the local to be one of those that needed straightening out."

## Webster's 25c Divvy

The Webster-Chicago Corp. declared its regular quarterly dividend last week of 25c a share on the company's \$1 par value common capital stock, payable June 18 to stockholders of record at the close of business June 8, 1951.

Net earnings after income and excess profits taxes in the first quarter of '51 were \$234,807. Net sales in the three months ended March 31 were \$5,406,200.

## GOTTA ADD POPPS AS RHUMBA FADES

With dancehall and ballroom promoters in the grassroots areas shutting their doors on rhumba orcha, band agency men are advising the Latin groups to deemphasize their south-of-the-border rhythms and add a wider selection of pop tunes to their music library. The rhumba fad which swept the country during the past decade is now on the wane, agency men claim, and rhumba band bookings are limited to the N. Y. and Miami Beach areas, plus a few other metropolitan centers. Hinterland promoters are turning down rhumba band submissions since these orcha, they claim, seldom earn enough to help them meet their guarantee.

Since Xavier Cugat is practically the only rhumba orch leader with whom grassroots area promoters are willing to gamble, the other Latin groups are either disbanding or seguing to a stronger pop-tune catalog. Example is Miguelito Valdez, who has added a strong string section to his group; 80% of his library now features pop and show tunes. Al Gomez, who headed the Gomez rhumba orch, disbanded and recently formed an instrumental trio so that hotel and intimate nitery bookings could become available.

Desi Arnaz, who once fronted a large rhumba band, is now devoting his time to radio and TV work with his wife, Lucille Ball. Such popular Latin names as Noro Morales and Pupi Campo are sticking to authentic rhumba rhythms, but their coin-grossing bookings are generally limited to the New York-Miami circuit.

Agency men also fear the decline of N. Y. as a rhumba town. Rhumba matinees, popular during the '40s, are non-existent today. Hotel and nitery men in N. Y. prefer to use pop bands or instrumental groups that have a few rhumba tunes in their library to meet an occasional request. Although the rhumba rhythms aren't authentic, promoters claim that they meet the customer's demands.

In line with the general downsurge of rhumba orcha, major and indie disk companies are minimizing Latin-type pressings. Such indie platteries concentrating on rhumba disks reveal that the pressings which once had a general sales appeal are now limited to specialized areas only.

## Dime Jukes Take Chicago Beating

Chicago, May 29. In nine locations out of 10 in the Chi area, music box addicts are feeding a straight 10c per selection into coin boxes — but they aren't feeding 'em fast enough. That's the consensus of most operators here.

Dime-a-play, toyed with for several years by operators, gained renewed force a few months ago through the efforts of the Music Operators of America, and within the past month has made a clean sweep of most locations in Chicago. Fact is, though, that if operators hadn't gone to expense of converting slots down to slimmer dimensions the nickel play might stand a chance at a comeback, some operators feel.

Particularly hard hit by the increase are smaller spots, one of which reports that its \$15 weekly intake dwindled to \$1.75 during the first week of the new policy. Metropolitan Amus. Corp., one of the larger coin box firms here, added that in smaller locations it's way below par on its 50-50 split with the location.

Century Music Co., which handles many of the larger spots in the Loop area, said it's breaking even in the lush pubs, but taking a beating in its smaller outlets.

## Dancery Operators Press for Lower Band Guarantees With Biz Decline

## See Govt. Releasing Nickel For Band Instruments

Washington, May 28. Production of band instruments for civilian orcha and the armed forces will be badly handicapped unless the Government releases sufficient nickel for the purpose. Approximately 15 tons of nickel are needed this year to meet demands, of which about 15 to 20% come from the armed forces, National Production Authority was told last week by the Band Instrument Industry Advisory Committee.

Indications here are that the nickel will be forthcoming to keep the industry producing the so-called "brasses" for bands and orchestras.

## Radio, Video Still Tops For Tooter Jobs

Despite the decline of live music on the airlines, radio and video outlets are still giving union tooters the largest arena for employment in show business, according to the president's report to the American Federation of Musicians convention which opens in N. Y. Monday (4). An AFM check of operations by 451 network affiliates and indies during 1949 disclosed that \$13,033,000 was expended for staff musicians' pay, with network and local commercial shows accounting for an additional \$6,600,000 in windjammer wages.

Theatrical employment ranked second with approximately \$7,000,000 in musicians' wages. In this category, legit shows accounted for \$2,818,000 in wages; vaude houses for \$2,656,900; opera and ballet for \$1,000,000; with burlesque and miscellaneous musicians' wages in theatres reaching \$575,000. Of the 9,635 theatres in the U. S. with seating capacities of more than 500, 458 houses employ musicians at some time with only 57 theatres using tooters on a 52-week basis.

In the disk industry, musicians earned \$3,380,000 during 1950 with the coin spread over 5,368 waxing sessions during which 52,998 sidemen and 4,908 leaders were used. AFM report showed that 19,701 masters were cut in the 19,578 hours of employment given to tooters. The electrical transcription field accounted for \$2,200,000 in musicians' wages. (Figures for pix producers are detailed in Film Section.)

In the longhair field, 28 major orcha and 125 secondary outfits gave from eight to 30 weeks' work to 2,300 musicians in various locals in addition to 375 tooters imported from other locals. During the summer season, 750 musicians are employed by longhair groups from four to 17 weeks. Average weekly wage in this category is \$78 per week. AFM report that the 28 major orcha operate on a total budget of \$11,210,000 yearly.

## WALD-KRASNA PIC CUES KAYE'S 'DADDY' REVIVAL

Republic Music, headed by orch leader Sammy Kaye, is readying a revival of the 1941 tune, "Daddy," which originally racked up a big sheet music and disk sale.

Decision to revive the tune was made by Kaye last week when film producers Jerry Wald and Norman Krasna announced that they were going to use the song in their production of "Blue Veil" for RKO. Kaye plans to re-record the tune for Columbia Records.

In a move to forestall the current downturn in the band biz some of the country's top ballroom promoters are discussing with agency men and orch leaders the idea of lowering the top guarantees demanded by most bandleaders. Dance promoters claim that current guarantees are too high to allow for a profit margin, and that indie promoters prefer to keep their danceries shuttered rather than bring in a band that presents them with a large operating nut.

Agency men, prompted by their orch leader properties, are prepared to buck these suggestions, since they feel a low guarantee is a loss of prestige, but may go along if the percentage split is raised. Since the bandleader, too, has a high nut consisting of salaries, travelling expenses and commissions, a lowered guarantee would increase their own gamble. On the other hand, promoters claim that the orch leader should assume the same risk, since the success or failure of the date depends on the band's b.o. power.

In the past promoters have assumed the burden of the risk, with initial outlays for guarantees, dancehall rental, salaries and promotion, generally coming out with a much smaller take than the bandleader. The dancehall operators are willing to string along with the guarantees during the winter season, but feel they should get some sort of respite for the summer months, when gate receipts hit their low point.

## N.Y. Outtune Pubs 'Suspected,' So Big 3 Drops 4th Co. Idea

Hollywood, May 29. Because N. Y. pubberies, which handle western tunes "are looked upon with suspicion," Robbins-Felst-Miller, M-G-M subsidiary, has dropped plans for setting up a fourth music company expressly for publication of outtune and folk music.

Abe Olman, R-F-M topper, said sagebrush stuff has to be handled by such Coast firms as Hill & Range or it's not accepted as legit. Additionally, he declared, it's tough enough lining up songs to keep three pubs busy without adding a fourth. Olman spent two weeks on the Coast looking over the music field and listening to new scores.

## BOUNCES THEFT SUIT VS. DISNEY, RCA ON TUNE

Songwriters Murray Singer, Claude Reese and Fred Patrick in a N. Y. Federal Court suit filed last week charged Walt Disney Music Co., Radio Corp. of America, Columbia Records and the Western Printing & Lithographing Co. with lifting their tune, "Bouncy Bouncy Bally." Action asks an injunction, damages and an accounting of profits.

Plaintiffs, according to the complaint, wrote "Bouncy" in 1945 and copyrighted it as an unpublished work. Three years later they assigned the number to Zen Bloom Music Corp., which published it from 1948 to 1951 under the title of "Bounce-y Bounce-y Bally." On Feb. 9, 1951, Bloom returned all rights to the writers.

Trio of songsmiths charge that the defendants have infringed since 1948 by publishing and recording a tune called "Bouncy Bouncy Bally." Complaint adds that the number was pirated from the plaintiffs' original "Bouncy."

## M-G-M Sets De Lugg

Milton De Lugg, accordionist, formerly featured on WNBC-TV's "Broadway Open House," was inked to a one-year contract by M-G-M Records last week.

De Lugg will cut his first sides next week.



# Top Record Talent and Tunes

**AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS**

**140th WEEK ENDING MAY 26**

Weekly chart of the records on disk jockey programs, as "most requested" by listeners. This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 30 spots for a No. 1 mention, 9 for a No. 2 and so on down to one point. Other disk jockey records will very week to week to present a comprehensive picture of the records of the country.

[illegible]

# Jocks, Jukes and Disks

By HERM SCHÖNFELD

Mindy Carson: "Lonely Little Robin"—"You Only Want Me When You're Lonesome" (Victor). "Robin" is a good folk-styled number that has a strong chance as a spin on this side. In one of her best vocals, Miss Carson handles the lyric in a well-executed self-duet with choral support. Other side is delivered much too slowly to register. Norman Leyden orch backs up.

Benny Goodman Orch: "Down South Camp Meeting"—"South of the Border" (Columbia). Benny Goodman, at the head of a big studio band, has turned out two top-notch sides that really swing. The Fletcher Henderson arrangements have been neatly executed with the reed and brass sections balanced for a light jump effect. Solid for jocks and jukes.

Tommy Dorsey's Clambake Seven: "Mr. Freddie Blues"—"The Honeydripper" (Decca). At the head of a small combo of cracker-jack sidemen, Tommy Dorsey solidly bounces out two instrumentals. Parlayed with the Benny Goodman disk for Columbia, this could mean a welcome trend back to a swing era. Dorsey punches "Freddie Blues" in a straight Dixie style, with "Honeydripper" getting a trickier phrasing with superlative results.

Freddy Martin Orch: "Truly Truly Fair"—"The Good Humor Man" (Victor). "Truly Fair," launched big by Guy Mitchell by Columbia and Vic Damone for Mercury, gets another commercial interpretation by the Martin organization with Merv Griffin socking over the lyrics in front of a male chorus. The flip is fair.

Don Cherry: "Vanity"—"Powder Blue" (Decca). "Vanity," a fine number which has been around for some time, gets its best chance to hit with this cut. It's one of the top sides by Cherry, an excellent vocalist who clicks with the right material. "Powder Blue" is also handled well. Sy Oliver supplying rich instrumental and choral backgrounds.

Kay Starr—Tennessee Ernie: "Oceans of Tears"—"You're My Sugar" (Capitol). This neatly blended team has a sock followup to their last year's cut of "We'll Never Be Free" in "Oceans of Tears." A good Oark item, it's dressed into a flavonome commercial tune for the pop market by Miss Starr's stylized pipes and Ernie's expert harmonizing. Reverse is a mediocre tune.

Alan Dale: "Tell Me"—"A Robin and a Rainbow and a Red Red Rose" (Columbia). "Tell Me," an adaptation of an Italian melody, gets a big-voiced rendition by Dale. It's an effective side that could have been even better if Dale skipped the schmaltzy overtones. Vinnie DeCampa also gives the tune a strong ride for Coral, alternating the English and Italian lyrics. On the Columbia reverse, Dale registers on a catching rhythm tune with a big potential. Perry Faith batons.

Bob Foley: "Tennessee Hill-Billy Ghost"—"Giles County, Pulaski Post Office" (Decca). In "Ghost," Foley has an impressive sounding number which could break through in the pop market. Side is reminiscent of both "Chattanooga Shoe Shine Boy" and "Riders in the Sky," and gets a solid production with Foley's vocal getting solid backing from the Anita Kerr Singers. Reverse is an okay-country-fied boogie-woogie item.

Bob Dewey Orch: "Let's Gather 'Round the Parlor Piano"—"Somebody" (Victor). "Parlor Piano," a nostalgic oldie, gets a sock instrumental and choral treatment under the baton of Bob Dewey (Dewey Bergman). It's an infectious side for top juke fare. "Somebody" is delivered in a listenable sweet tempo with a trio handling the lyrics.

Peggy Lee: "I Get Ideas"—"Tonight You Belong to Me" (Capitol). "Ideas," an adaptation of "Adios Muchachos" recently launched by Tony Martin for Victor, gets another strong version with this side. Miss Lee is hep with Latin rhythms and hits with her lucid rendition of the lyrics. On the flip, Miss Lee also scores on a good slow ballad. Billy May orch backgrounds.

Jane Turay Trio: "Good Morning Mister Echo"—"Be Doggone Sure You Call" (Decca). "Echo" is a trickily executed side with an attractive echo gimmick that could take off as a novelty. Tune is okay on its own merits, the Turay Trio doing a bright job on the vocal. Reverse is a cute rhythm

item, Remo Bloodi orch neatly backing up.

## Platter Pointers

Don Cornell turns in a good vocal on "Why Don't You Tell Me So" (Victor). London has packaged a standout square dance set with Jim Magill's Country Ramblers. Ella Mae Morse clicks on a couple of standards, "Cow Cow Boogie" and "Shoo Shoo Baby" for Capitol. Harry James orch turns in a fine instrumental on "When the Sun Comes Out" (Columbia). Another lively instrumental by Frank DeVol on "Hopalong Cassidy March" (Capitol). Frankie Carle orch has a corny tune in "I Feel Like Spaghetti Tonight" (Victor). Al Morgan's workover of "Lonesome and Sorry" could revive this oldie (London).

Margaret Whiting and Jimmy Wakely have another promising duet in "Star of Hope" (Capitol). Fran Allison has two good sides in "Light in the Window" and "And Then I Prayed" (Victor). Some more excellent organ sides by Ken Griffin in "Music in My Heart" and "You Can't Tell a Lie to Your Heart" (Columbia). On the same label, the De Paul's Infantry Chorus do a superlative rendition of "Sound Off." Lurlean Hunter impresses with her vocal on "Imagination" (Major). Primo Scala has a cute side in "I Do Like to Be Beside the Seaside" (London). Eddie "Piano" Miller dishes out a promising novelty tune in "He Put in a Bar in the Back of His Car" (Rainbow). Some standout instrumentals by Sidney Torch orch in "Serenata" and "Deserted Ballroom" (Coral). Jan Peerce does a pleasant recitation of "What Is a Boy" for Victor. More fine Louis Jordan Calypso in "You Will Always Have a Friend" (Decca). Herb Jeffries registers strongly on "Dark Is the Night" (Coral).

Standout western, folk, religious, polka, blues, rhythm, etc.: Joe Allison, "Let Me Give You a Clue" (Capitol). Joe Bailey: "The House of the Lord" (Federal). Zeke Zimmers, "Satin and Lace" (Capitol). Milton Becker's Basin Street Gang, "Red, Red Wine" (Savoy). Chris Powell, "My Love Has Gone" (Columbia). Eddie Gronet, "The Toyland Circus Polka" (Coral). Ode Waters, "Just a Girl That Men Forget" (Coral). Perry Botkin, "Old World Waltz" (Decca).

## RCA Names Letts

Howard L. Letts was named assistant manager of RCA Victor's record department last week. Letts was formerly controller of the department.

## Best British Sheet Sellers

(Week Ending May 19)

London, May 22.  
Mockin' Bird Hill... Southern  
Rose I Love You... Sterling  
Be My Love... F.D. & H.  
God Bless You... Carolin  
Roving Kind... Leeds  
Sparrow in Tree... Cinephonic  
Tennessee Waltz... Cinephonic  
Mary Rose... Magna  
Shotgun Boogie... Connelly  
My Heart Cries... Morris  
September Song... Sterling  
Petite Waltz... Leeds

## Second 12

Life's Desire... Lennox  
Da Dim Da Dom... Maurice  
If... Lennox  
I'll Always Love You... Victoria  
So In Love... Chappell  
May Kway... Maurice  
Would I Love You... Disney  
Our Very Own... Wood  
Canoe Up River... Leeds  
With These Hands... Dreyer  
To Green Grass... Box & Cox  
You Are My Destiny... Swan

## \$3,725,000 Spent by 8 Major Pic Cos. in '50 On Musician Salaries

Expenditures for musicians' salaries by the eight major film companies totaled \$3,725,000 during 1950, according to figures published in the president's report to the American Federation of Musicians convention, which opens in New York June 4.

Major companies employed 338 musicians as regular staffers, with total salary payments of \$2,607,973 in addition to using 3,479 wind-jammers on special assignments at a total salary of \$1,117,997. These musicians were used in 327 features and 101 shorts made by the majors last year.

Indie producers in Hollywood spent \$324,000 for musicians, while producers in New York shelled out \$133,612 for tooters. Outside of New York and Hollywood, only \$2,554 was spent for musicians in film production while Canadian film-makers budgeted \$16,509 for union tooters.

## Shaindlin to Tee Off Carnegie Pops Series

Jack Shaindlin, eastern film musical director, who worked on the March of Time, Universal, and other newsreels, will conduct the opening concert of the Carnegie Pops, in Carnegie Hall, N. Y., Saturday (2).

This will be an all-Gershwin program, with Muriel Rahn and Fred Thomas as vocal soloists and Stan Freeman piano soloist. The Pops orchestra consists of 60 members of the N. Y. Philharmonic.

# Diskeries Going in More and More For Extensive Ballyhoo Budgets

## Schenectady Co. Starts Square, Plastic Disk

Washington, May 29.

A square plastic phonographic record, featuring art and messages on its two sides, has just been launched here by De Witt C. Mower & Co., of Schenectady.

While the overall dimension of the record is square to provide a better background for the picture material, the records are grooved in the conventional circular manner and are being launched initially at 78 rpm only, although they can be put out at the other speeds.

First project of the new outfit, according to Robert I. Berger, its Washington rep, was an initial pressing of 5,000 records to be sold only at Veterans of Foreign Wars posts for the benefit of the local VFW rehabilitation program. Recording contains Lincoln's Gettysburg Address on one side and story of the famous Civil War Bixby letter on the reverse. One side features a large picture of Lincoln; reverse carries the VFW seal plus Lincoln's "malice toward none" statement printed.

Record is being launched in connection with Memorial Day.

Next week company is putting out "A Soldiers Farewell" for general release. This carries the "Old Soldiers Never Die" section of General Douglas MacArthur's address to Congress, plus spoken introduction and musical bridge. On one side is a large picture of MacArthur. On the other are printed highlights from the MacArthur address.

## L.A. BILTMORE DROPS NAME BANDS FOR SHOW

Los Angeles, May 29.

Biltmore Bowl, longtime name band haven here, is abandoning that policy to tie in with a new type of floorshow at a reduced budget. Starting June 19, spot will feature a line of girls and standard acts in a tab revue staged by Dorothy Dorben.

Local band, batoned by Hal Derwin, will backstop and handle terp chores, overall budget thus coming within a \$5,000 ceiling. In the past band budget alone has averaged \$2,250.

In line with increased budget allowances for exploitation, diskeries and distributors are increasingly going into film production and radio time-buying to hypo platter sales. The ballyhoo is being conducted on a nation-wide basis, with the eastern publicity chiefs working in close collaboration with regional distributors and sales managers.

Spearheading the drive into films, Capitol Records recently produced a 35-minute pic, "Bozo, the Capitol Clown," to promote its kiddie album, "Bozo." Film is being distributed free to department stores, fairs and public school auditoriums. Bookings are set by Capitol's branch managers and arrangements are now being made with RKO and Loew's circuits to show the film at special Saturday matinees for children. The pic was scripted by Alan Livingston, the diskery's aar chief, and directed by Elmo Williams.

The radio time-buying promotion is highlighted by M-G-M Records, whose distributors have already set 15-minute and 30-minute segments on indie stations in such key cities as Chicago, Philadelphia, New Orleans, Pittsburgh, Cleveland and Los Angeles. These distributor-sponsored airers feature all new M-G-M releases. Other diskeries are setting up, at their own cost, personal appearance junkets for their platter artists and have been taping special disks, in which their artists plug current releases, for country-wide disk jock distribution.

## WELK, TV BREATHE LIFE INTO COAST'S ARAGON

Hollywood, May 29.

Television and a name band combined to breathe life into the Aragon Ballroom, Ocean Park tery which had been in the doldrums for five years. Lawrence Welk, who closed last Saturday (26) after a four-week stint, helped bring attendance figures up past the 2,000 mark again, according to Gordon "Pops" Saderup, operator of the dance spot. Using a week-night as an example, Saderup said that before Welk opened an average attendance was around 20 or 30. Last Thursday Welk pulled over 300 paying customers.

Unusual aspect is that KTLA for months aired a Sunday afternoon show, "Bandstand Review," from the same place, televising Clyde McCoy, Henry Busse, Jack Fina and Lina Ray Hutton, who appears weekly in a KTLA night slot with her own layout. The Sunday show flopped as far as the ballroom was concerned, failing to up the number of dancers. But when Welk moved in and the same station began airing him once a week on Friday night, the dance spot began operating in the black again.

Welk played the Aragon in 1946 for nine months and drew good crowds. He opens in Denver this week and is followed in the Aragon by George Cates' orch. Saderup wants to continue the Friday night telecasts, feeling the evening show is pulling in customers, but KTLA says it won't carry the show unless the band is a top band.

## Harrington to Manage Revamped Detroit Orch

Indianapolis, May 29.

Howard Harrington, manager of the Indianapolis Symphony Orchestra for the last nine years, has resigned to become manager of the newly re-organized Detroit Symph., effective May 28. Detroit orch folded two years ago, but has been reactivated.

His successor here will be named shortly, according to Col. A. W. Harrington, president of the board of the Indiana State Symphony Society.

Harrington was a concert tenor before entering management field with Bertha Wells in New England. He later organized Affiliated Concert and Lecture Mgt. in that area as I came to Indianapolis as assistant manager of the local orchestra in 1941, taking over the manager's berth a year later.

## 10 Best Sellers on Coin-Machines Week of May 26

1. ON TOP OF OLD SMOKY (5) (Folk-W)
2. HOW HIGH THE MOON (7) (Chappell)
3. TOO YOUNG (2) (Jefferson)
4. SOUND OFF (2) (Shapiro-B)
5. MOCKIN' BIRD HILL (11) (Southern)
6. BE MY LOVE (19) (Miller)
7. SPARROW IN THE TREE TOP (11) (Santly-J)
8. JEZEBEL (1) (GMD)
9. OLD SOLDIERS NEVER DIE (1) (Warock)
10. I APOLOGIZE (3) (Crawford)

## Second Group

- ROSE, ROSE I LOVE YOU (Chappell).....  
IF (17) (Shapiro-B).....  
PRETTY EYED BABY (Pickwick).....  
YOU AND I WERE YOUNG MAGGIE BLUES (2) (Mills).....  
BEAUTIFUL BROWN EYES (5) (American).....  
WOULD I LOVE YOU (12) (Disney).....  
BRING BACK THE THRILL (Maypole).....  
NEVER BEEN KISSED (Paxton).....  
MR. AND MISSISSIPPI (Shapiro-B).....  
MY HEART CRIES FOR YOU (17) (Massey).....  
TENNESSEE WALTZ (22) (Acuff-K).....  
ABA DABA BONEYMOON (12) (Feist).....  
THE SYNCOPATED CLOCK (Mills).....  
I LIKE THE WIDE OPEN SPACES (Meridian).....  
STRANGE LITTLE GIRL (Frank).....
- Frankie Laine..... Mercury  
Perry Como..... Victor  
Billy Eckstine..... MGM  
Al Trace..... Mercury  
Jo Stafford-Frankie Laine..... Col.  
Bing-Gary Crosby..... Decca  
Mag Whiting-Jim Wakely..... Capitol  
Rosemary Clooney..... Columbia  
Patti Page..... Mercury  
Glenn O'Connell..... Capitol  
Eddie Fisher..... Victor  
Freddy Martin..... Victor  
Patti Page..... Mercury  
Dennis Day..... Victor  
Guy Mitchell-M. Miller..... Columbia  
Vic Damone..... Mercury  
Patti Page..... Mercury  
D. Reynolds-C. Carpenter..... MGM  
LeRoy Anderson..... Decca  
Art Godfrey-L. Anders..... Columbia  
Eddy Howard..... Mercury

[Figures in parentheses indicate number of weeks song has been on the Top 10.]



## Inside Orchestras—Music

TV viewers were given a nostalgic 30 minutes of the music business Friday (25) on ABC-TV, when the Chase National Bank revived the March of Time's 1943 film, "Upbeat In Music." Pic showed songplugger selling a tune to Perry Como, Bea Wain singing a tune on radio's "Hit Parade," Benny Goodman's swing crew playing at the Hotel New Yorker and a shot of George Gershwin playing one of his own compositions. Film was modernized with inserts of a jazz panel consisting of host John Daly, orch leader Artie Shaw and jazz historian Marshall Stearns. The latter two made a strong plea for the recognition of American jazz. Program was shown in the N. Y. area on WJZ-TV and its part of ABC-TV's syndicated program service.

"Ballin the Jack," oldie tune from the E. B. Marks catalog, is getting a new hypo via two filmicals. Danny Kaye is singing it in 20th-Fox's recent release of "On the Riviera," and Dean Martin sings it in Par's forthcoming "That's My Boy." Tune was penned in 1913 by Jim Burris and Charles Smith.

THAT GREAT GUY AGAIN!

GUY

# Mitchell

sings

# "My truly, truly fair"

and

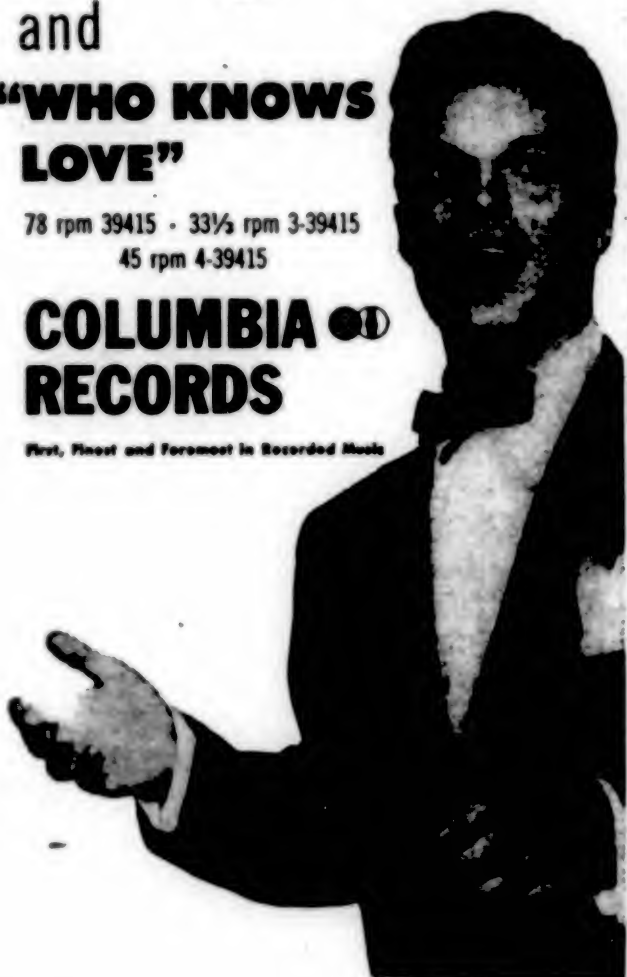
## "WHO KNOWS LOVE"

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45 rpm 4-39415

## COLUMBIA RECORDS

First, Finest and Foremost in Recorded Music



## RETAIL SHEET BEST SELLERS

### VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

National Rating

Week Ending  
May 26

This Last  
wk. wk.

Title and Publisher

			New York, MDS	Chicago, Carl Fischer	Los Angeles, Morse M. Freeman	Boston, H. N. Homeyer	St. Louis, St. Louis Music Supply	Detroit, Grinnell Bros.	Philadelphia, Charles Dumont	Indianapolis, Pearson's	Kansas City, Jenkins Music Co.	Rochester, Neimyer Bros.	Minneapolis, Schmitt Music Co.	Cleveland, Grossman Music	TOTAL POINTS
1	1	"Mockin' Bird Hill" (Southern)	3	1	1	1	1	1	4	1	1	4	1	1	112
2	2	"On Top of Old Smoky" (Folk-W)	1	2	3	3	2	5	6	3	2	3	5	5	95
3	3	"Too Young" (Jefferson)	2	3	6	2	4	4	1	3	7	6	4	2	88
4	5	"How High the Moon" (Chappell)	5	4	5	10	10	2	8	7	2	8	5	1	51
5	4	"If" (Shapiro-B)	6	4	5	7	3	8	2	6	8	4	7	1	47
6	6	"Be My Love" (Miller)	7	3	9	9	6	4	2	7	1	7	1	1	41
7	7	"It Is No Secret" (Duchess)	8	5	2	2	6	10	3	32					32
8	9	"May Lord Bless You" (Pickwick)	9	4	5	9	4	9	4	24					24
9A		"Unless" (Bourne)	4	9	9	6	9	6	16						16
9B		"Rise, I Love You" (Chappell)	9	7	7	1	16								16
9C	8	"Would I Love You" (Disney)	6	6	7	9	16								16
10A	13	"Loveliest Night Year" (Robbins)	7	7	12										12
10B	11	"Beautiful Brown Eyes" (Amer)	10	10	9	10	12								12
11	14	"Jezebel" (BMD)	10	10	9	4	11								11
12	10	"Sparrow in Tree-top" (Santly-J)	8	10	5	10									10

### Band Reviews

**BILL SNYDER ORCH (13)**  
Edgewater Beach, Chi

After a few initial pratfalls, including some diskery and agency hassles, Bill Snyder appears to be on fairly firm footing at the moment. Biggest question at this point, though, is for Snyder to decide exactly where he's going with his present crew. It's an impressive group, in the sweet-symphonic idiom, but in its current duties as a dance band it has quite a way to go to fill the bill.

Maestro Snyder is a highly able musician, who along with arranger Lew Douglas has whipped together a potent book. He has some effective numbers, for example, in his "Laura," "Chicago Concerto," "Chicago Blues" and "Lover," which accent the batoneer's sleek brand of 88'ing. Since most of his output is in this semi-longhair idiom, group hasn't too much appeal for the dancers. It's further true with many of his pop numbers, which are listenable but highly-arranged.

As a recording group or as a theatre band, Snyder's outfit would be extremely effective. In its present function as a location band and particularly with an upcoming road tour, the maestro will have to temper his arrangements and generally commercialize more to achieve top results.

Instrumentation is three violins, four reed, three brass and three rhythm, with Snyder using the fiddles primarily for filling-in. Orchster gets a full sound out of his brass but certainly wouldn't suffer from an added trombone. Leader, for the most part, takes solo lead with his lower-register keyboarding, using brass in the power spot, the sax counterpointing, and the violins skirting the edges.

One noticeable gap in the group is absence of either a sideman who warbles or a gal vocalist. Snyder needs one or the other urgently. Additionally, despite its generally good-looking appearance, band could stand a good deal more novelty appeal.

**DON McGRANE ORCH (9)**  
Muehlebach Hotel, K. C.

Don McGrane orch is no stranger to the Terrace Grill of the Muehlebach, playing the fancy dinner room periodically, the last previous time about two years ago. Orch moves in here after a long stand at the Buffalo Statler, and brings more of an eastern flavor than usual music crew.

In line with leader's fiddling, strings are given prominence in outfit in an instrumental setup a bit apart from general run of bands. Besides the McGrane violin, instrumentation lists three reeds, trumpet, violin, drums, string bass and piano. Reed work leans to the tenors, and combination with the two fiddles definitely puts the out-

put in the sweeter tonations. All of the reeds double to fiddles, and McGrane thus can make the outfit virtually a string orch. Adds a fillip in this line by striding the fiddlers around the room for an extra bit of customer appeal.

Book which the crew carries includes not only the pops and usual Latins, but leans considerably on musical comedy and light classical numbers, which are given fast society tempo. Outfit thus puts its dansapation a bit on the lighter and more lifting side, much in keeping with atmosphere of the room.

Present stand is fourth for the MCA-booked band in the Grill, and likely not the last.

### Stearns' Ragtime Sesh

Marshall Stearns, jazz historian, is scheduled to head an eight-day session examining American popular music at the Music Inn, Lenox, Mass., beginning June 30.

The "Ragtime Retrospect" session is being used as a preliminary discussion week to the jazz series planned for the Tanglewood Music Festival at Lenox, beginning Aug. 25. Stearns will also head this series, which brings in top jazz names along with university professors of sociology, economics and anthropology to discuss the history and influence of jazz in the U. S.



## JOHNNY DESMOND

SINGS

"MISTER  
AND  
MISSISSIPPI"

"I FALL IN  
LOVE WITH YOU  
EV'RY DAY"

MGM 10974 78 RPM

K 10974 45 RPM

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**BECAUSE  
OF YOU**

Because it's a HIT!  
b/w



"WHAT  
IS A BOY?"

IT WILL MAKE YOU LAUGH  
IT WILL MAKE YOU WONDER  
IT WILL MAKE YOU HAPPY  
IT WILL MAKE YOU CRY



**RCA  
VICTOR  
RECORDS**

(78 rpm) 10-4325  
(45 rpm) 49-4325



THE HARMONY TONE



# ASCAP's Canadian Affiliate Wins Test Case on Nix of Free Music

Toronto, May 29. In a test case that was a victory for the Composers, Authors and Publishers Assn. of Canada, affiliate of the American Society of Composers, Authors and Publishers, the Supreme Court of Canada has ruled that industrial or agricultural fairs cannot use copyright music for free, even though such fairs are non-profit seeking.

Decision of Canada's highest judicial body followed action of CAPOC, which sought damages from the Western Fair Assn. of London, Ontario, whose band played "Tea for Two" and "Begin the Beguine" without payment of royalties or CAPOC permission.

On appeal of the decision of the Ontario Supreme Court that the musical works were performed "without motive of gain" by the London Fair, the Supreme Court of Canada ruled that an infringement of copyright had taken place because the works had been performed in public without the copyright owner's consent. Defendant group was levied a token \$5 fine for damages and warned not to do it again, this a test case win for CAPOC.



**POWERFUL IMPACT** ★ **TELL ME** (Algonquin) — Richard Tucker (Col. 2G) gives operatic splendor to this fine ballad. *Variety* says, "The Metopera tenor gets that big sound for commercial impact." Okay versions by Alan Dale (Col. 39391), Vinni De Campo (Coral 60498) and a new release by Tony Martin (Vic. 20-4169) should lift this item to the top.

**FILM FAVORITE** ★ **YOU BELONG TO MY HEART** (Peer) — One of the great Standards of all time, tune is in for strong revival. Featured in the forthcoming film, "Mr. Imperium," and on new releases by Bob Eberly (Cap. 1557), Ezio Pinza (Vic. 10-3225) and Harvey Grant (MGM 10928) the song will receive major exploitation. Bing Crosby-Xavier Cugat (Dec. 23413) version (one of the all-time best sellers) will click again.

**"BEST BET"** ★ **I GET IDEAS** (When I Dance With You) (Hill & Range) — Tony Martin (Vic. 20-4141) with Henri Rene Orch. rates a "Best Bet" from *Cash Box* for this new version of "Adios Muchachos." Shows "Number One" on *Billboard's* "Disk Jockey Pick" chart.

**STAFFORD WINNER** ★ **ALONG THE COLORADO TRAIL** (Folkways)—Jo Stafford (Col. 39301) sings a lyric (no doubt the only one ever written by a Pulitzer-Prize poet) by Carl Sandburg in her most folksy way. Tops all around. The Weavers (Dec.) should also stay up with their version.

**CURRENT SMASH** ★ **SOUND OFF** (Meridian-Stuart)—The original version of this current smash by the late Mark Warnow is available on two labels (Cap. 1517 and Coast 8040). For the real Army flavor of this ditty try the Warnow disc.

**FINE BALLAD** ★ **GOODNIGHT** (U. S. Music) — Bud Brees (Pyramid 251) comes into his own with a fine ballad rendition that may well catch on. Disc has earned unusual praise from all quarters. A *Cash Box* "Best Bet."

**"SOLID ITEM"** ★ **SATINS AND LACE** (Park Lane) — *Variety* rates this Andrews Sisters-Red Foley platter (Dec. 27609) a "solid item" and says, "On a folk kick, Andrews Sisters team up with Foley for one of their brightest disks in recent months." Other versions by Owen Bradley and Don Estes (Coral 60458) and Zeke Manners (Cap.) show up strong.

BROADCAST MUSIC, INC.

**Top Songs on TV**  
(Alphabetically Listed)  
Week of May 18-24  
(Based on copyrighted Audience Coverage Index and Audience Trend Index published by Office of Research, Inc., Dr. John G. Peatman, director.)

<b>The Top 5 Songs of the Week</b>	
Aba Daba Honeymoon	Feist
How High the Moon	Chappell
Mockin' Bird Hill	Southern
Top of Old Smoky	Folkways
Too Young	Jefferson
<b>5 Top Standards</b>	
Button Up Overcoat	Crawford
Caravan	American
Darktown Strutters Ball	Feist
Hawaiian War Chant	Miller
Sunny Side of St.	Shapiro

**On the Upbeat**  
New York  
Guy Lombardo orch will play for the GIs at Fort Monmouth, N. J., June 9. Mary Kaye Trio inked by World Broadcasting System for 30 transcriptions. Elliot Lawrence orch booked into Steel Pier, Atlantic City, July 6 for week. Charles C. Hassin, M-G-M Records distribution chief, back at desk after week's o.o. in Detroit, Cincinnati and Cleveland. George Shearing set for concert dates at Memorial Hall, Dayton, June 15; Music Hall, Cincinnati, June 16; Memorial Hall, Columbus, O., June 17. Benny Goodman appears with his sextet at the Philadelphia Music Festival June 15.

**Pittsburgh**  
Vaughn Monroe into Kennywood Park for a one-nighter on July 18. Sammy Caruso, vocalist with Buddy Lee Orch., has opened a haberdashery in nearby Cheswick. Dick Brosky, drummer with the Deuces Wild at the Midway Lounge for the last five years, has left that outfit to go with his father, Paul Schweinberg, in the industrial design business. Brosky's wife, Margie King, sings with dance bands around town. Dave Betcher has returned to Bill Green's Cocktail Lounge, replacing organist Jessie Griffith. Louie Prima and Gene Krupa are one-nighting around this area. Death in an auto crash of his vocalist, Don Brown, and sideman, Saxist Bill Dee, forced Tommy Tucker to cancel a couple of dates here last week. Tommy Carlyn's band pulls out for Chicago and a summer run next month. Herman Middleman, who has the band at the Carousel, planning to quit the biz in the fall to join his brothers-in-law, Jackie, Sol and Bill Heller, in operating their restaurant at the Dinner Key Marina in Miami.

**Kansas City**  
Following his two-week stand at the Hotel Bellerive here, Tito Guizar jaunts to L.A. for his daughter's graduation, then re-crosses the country for a concert at Carnegie Hall, June 8. Tony Pastor plays string of midwest dates following his stand at the Latin Quarter here. Crew has two weeks at Lakeside Park, Denver, one week at Peony Park, Omaha, before hitting the Coast for the Palladium, July 1. Clyde McCoy orch leaves the Patti Page vaude unit after theatre date in Memphis to return to club and hotel dates, first to Texas, then back to Tennessee. Frankie Masters crew set for one-nighter at Milburn Country Club here, June 12. Sportsmen (4) into El Casbah of the Bellerive June 1 for a fortnight. Nino Nani in a return engagement for a pair of weeks at Eddy's Restaurant in the downtown sector. Tom McDermott Duo in the Crown Room of the LaSalle Hotel. Hank Snow and Rainbow Ranch Boys into Municipal Auditorium for a single matinee June 10. Ted Lewis crew set for the Pia-Mor Ballroom for one-nighter, June 9. Hobey Shepp and "Cowtown Jubilee" moved Saturday night show from Ivanhoe Temple (Mo.) to Memorial Hall (Kansas side) last week. Francis Spencer lineup of dates in the Municipal Auditorium includes "Cootie" Williams on June 3; "Barrel House Revue," June 10.

**Chicago**  
Al Trace, under four-weeks-sans-work edict of American Federation of Musicians, ankles Music Corp. of America for McConkey Artists Corp. Mugsy Spanier to Blue Note, Chi., Aug. 10 for two weeks. Tiny Hill into Prom, St. Paul, July 3 for one week. Rosemary Clooney and road p.a. Jackie Sherman in town on d.j. whipup. Ray Pearl set for

# 'RH' Logging System

Week of May 18-24, 1951  
Richard Himber's log of broadcast performances, compiled on basis of varying point ratings for plugs on commercial and sustaining programs logged in each of the 3 major territories, New York, Chicago and Los Angeles. Both groups of songs are alphabetically listed.

First Group	
Songs	Publishers
Alice In Wonderland—"Alice In Wonderland"	Disney
Because of You—"I Was An American Spy"	BMI
Be My Love—"Toast of New Orleans"	Miller
Here's To Your Illusions—"Flahooley"	Chappell
Hot Canary	Leeds
How High the Moon	Chappell
I Apologize	Crawford
If	Shapiro
I Love the Way You Say Goodnight—"Lullaby of Broadway"	Remick
I'm Late—"Alice In Wonderland"	Disney
I'm Yours To Command	Algonquin
It's a Lovely Day Today—"Call Me Madam"	Berlin
I Whistle a Happy Tune—"The King and I"	Williamson
Loveliest Night of the Year—"The Great Caruso"	Robbins
Make the Man Love Me—"Tree Grows in Brooklyn"	T. B. Harms
Mister and Mississippi	Shapiro
Mocking Bird Hill	Southern
No One But You	Harms
On Top of Old Smoky	Folkways
Sound Off	Shapiro
Sparrow in the Treetop	Santly
Syncopated Clock	Mills
Tahiti, My Island—"Tahiti, My Island"	Paramount
Too Late Now—"Royal Wedding"	Feist
Too Young	Jefferson
Unless	Bourne
When You and I Were Young Maggie Blues	Mills
Where the Red Roses Grow	Famous
Would I Love You	Disney
You're Just in Love—"Call Me Madam"	Berlin
Second Group	
Aba Daba Honeymoon—"Two Weeks—With Love"	Feist
A Bushel and a Peck—"Guys and Dolls"	Morris
A Penny a Kiss	Shapiro
Chesapeake & Ohio	Famous
Faithfully Yours	Mills
Happiness	Simon
Hello Young Lovers—"The King and I"	Williamson
If I Were a Bell—"Guys and Dolls"	Morris
I'll Buy You a Star—"Tree Grows in Brooklyn"	T. B. Harms
I Love You Much Too Much	Leeds
Kentucky Waltz	Peet
Love Is the Reason—"Tree Grows in Brooklyn"	T. B. Harms
Love Me	W&M
My Prayer	Skidmore
My Resistance Is Low	Morris
Never Been Kissed	Paxton
Vampin'	Simon
Very Good Advice—"Alice In Wonderland"	Disney
What Will I Tell My Heart	Ivy
You and Your Beautiful Eyes—"At War With the Army"	Paramount

† Film musical. \* Legit Musical.

Trocadero, Evansville, Ind., June 29 for two weeks, following July 21 at Aragon, Chi. for three weeks. Singer Bob Vincent, holding over at Cairo, Chi., cut four sides last week for King Records. Los Martinos held over again at Forest Park Hotel, St. Louis. Bonnie Baker into Belvedere, McKeesport, Pa., June 1 for eight days. Nov-Elites set for Bassell's, Toronto, July 2. Tony & Eddie into Brass Rail, Chi., May 28. Joe Maize & Cordermen into Circus Room, Forest Park Hotel, St. Louis, May 31. Big Three set for recording date with Columbia this week. Ken Griffin to Seville, Montreal, June 14. Ethel Smith plays concert date with Cleveland Pop Symp., June 9. Leo Pieper into Delavan Gardens, Lake Delavan, Wis., July 1 for two weeks. Don Reed to Claridge Hotel, Memphis, July 2 for two weeks and follows at Balinese Room, Galveston, Sept. 7 for one month. Henry Jerome into Trocadero, Evansville, July 13 for two weeks. chirp Jeri Southern vocals for vets at Great Lakes this week. Harry Ranch into Flame, Minneapolis, June 15 for month, with Bill Farrell on bill for two weeks. deejay Dirk Courtenay nailed a 4 p.m. across-the-boarder over WAAP.

## Local 802's Beichman To Milan Labor Congress

Arnold Beichman, public relation chief of N. Y. Local 802, American Federation of Musicians, has been given a four-week leave of absence to attend a world congress of the International Confederation of Free Trade Unions in Milan, starting July 4. Beichman is going in behalf of the American Federation of Labor, which has been active in sponsoring the anti-Communist world union movement.

Esquire Enterprises, Inc., chartered to conduct music publishing and entertainment business in New York. Capital stock is 200 shares, no par value.

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EDITH PIAF—Columbia

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PROGRAM  
"THE GREAT CARUSO"  
HIT SONG  
THE LOVELIEST NIGHT OF THE YEAR  
Paul Francis Webster

EVERYONE'S LISTENING TO...

## THE SYNCOPATED CLOCK

LEROY ANDERSON'S Music — MITCHELL PARISH'S Lyrics  
MILLS MUSIC, INC. 1619 Broadway, New York 19

# RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending  
May 26

National Rating		Week Ending May 26													New York	Chicago—H	Los Angeles	Boston—Bo	Cleveland	Kansas City	Seattle—Sh	Detroit—Gr	Indianapolis	Minneapolis	St. Louis—L	Philadelphia	POINTS
This Last	wk.	Artist, Label, Title																									
1	1	LES PAUL-MARY FORD (Capitol) "How High the Moon"—1451	7	2	2	8		1	3	4	5	3	2	3	8												
2	2	NAT "KING" COLE (Capitol) "Too Young"—1449	8	1	8	3	9		4	10	2	3	1	1	67												
3	6	FRANKIE LAINE (Columbia) "Jezebel"—39367	2	3	3	7	1	8	2	1					61												
4	3	VAUGHN MONROE (Victor) "Sound Off"—20-4113	6			2	3	10	7	3	1			6	7	54											
5	4	WEAVERS (Decca) "On Top of Old Smoky"—27515	3	9			7	3				7	1	4	4	50											
6	9	FRANKIE LAINE (Columbia) "Rose, Rose, I Love You"—39367	9				3		6	2	3	2	7		43												
7	3	PATTI PAGE (Mercury) "Mockin' Bird Hill"—5595	10	4			4	2			6		9	2	40												
8	7	MARIO LANZA (Victor) "Loveliest Night of Year"—10-3300	1	7		9		9	1	9				3	36												
9	8	VAUGHN MONROE (Victor) "Old Soldiers Never Die"—20-4146				1	2							5	25												
10	10	LEROY ANDERSON (Decca) "Syncopated Clock"—40201	4		7		8		3	7					24												
11	13	BILLY ECKSTINE (M-G-M) "I Apologize"—10903A		5				7			8		3	10	22												
12	12	BING-GARY CROSBY (Decca) "Maggie Blues"—27577	5		9	10		6			9		10		17												
13	11	MARIO LANZA (Victor) "Be My Love"—10-1567A			1			3							16												
14A		STAN KENTON (Capitol) "September Song"—1480		6							4				12												
14B	15	LES PAUL-MARY FORD (Capitol) "Mockin' Bird Hill"—1373				4			6						12												
15		BOSTON POPS (Victor) "Syncopated Clock"—10-3044				3									8												
16		BING CROSBY (Decca) "Quizas, Quizas, Quizas"—27536			4										7												
17A		A. GODFREY-L. ANDERS (Col) "I Like Wide Open Spaces"—39404				6					10				6												
17B		F. LAINE-JO STAFFORD (Victor) "Pretty Eyed Baby"—39388								3					6												

## Disk Best Sellers by Companies

(Based on Points Earned)

Label	No. of Records	Points	Label	No. of Records	Points
Capitol	4	172	Decca	4	98
Victor	6	145	Mercury	1	48
Columbia	3	110	M-G-M	1	22

## FIVE TOP ALBUMS

1	2	3	4	5
GREAT CARUSO Mario Lanza Victor DM-1506 LM-1:27 WDM-1506	KING AND I Broadway Cast Decca DL-9008 9-260 DA-876	VOICE OF XTARAY Yme Sumes Capitol CD-244 CC244	GUTS AND DOLLS Broadway Cast Decca DA-825 9-203 DLP-8036	SOUTH PACIFIC Broadway Cast Columbia MM850 ML4180

## 6 Capitol Artists Play N.Y. Metropolitan Area

Capitol Records' platters are receiving an unusual hype in the N. Y. area this week with six of their top artists currently making personal appearances there.

Peggy Lee is appearing at the Paramount Theatre, Jimmy Wakely is at the Capitol, Dean Martin and Jerry Lewis are at the Copacabana, Jan Garber is at the Hotel Statler and Mel Torme is at the Meadowbrook, Cedar Grove, N. J.

## NEW REVIVALS 'DON'T BLAME ME'

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## Harlem Eatery Slapped On Song Infringements

Latest example of music publishers' policy of cracking down against song infringers is a N. Y. Federal Court suit leveled last week against the Mayfair Restaurant, in Harlem, N. Y., by Robbins Music, Chappell and Santly-Joy. Three pubs charge that on Oct. 14, 1950, and various other times the defendant gave public performances of their copyrighted tunes for profit without a license.

Plaintiffs ask an injunction, an accounting of profits and statutory damages of not less than \$250 for each alleged violation. Involved in the claimed infringements are Robbins' "Stompin' at the Savoy," Chappell's "Bewitched" and Santly-Joy's "My Foolish Heart."

## Kenrow Decca Distrib

Atlanta, May 29.  
Kenrow, Inc., was appointed exclusive distributor of Decca Records in Georgia and eastern Tennessee last week. The appointment is effective as of June 1.

William Walton, who had represented the diskery's southeastern division in an executive capacity, will head the Kenrow record department.

## GALVESTON'S 5 ORCHS

Galveston, May 29.  
Nick Stewart orch is scheduled to open in the Balinese Room here June 3. Frankie Masters' band will follow July 5, with Teddy Phillips' orch scheduled Aug. 2 and Ted Weems Sept. 6.

Don Reid will be the final band at the nite spot, opening Oct. 4.

## Original Chinese 'Rose' Version Due This Week

Following up on its current Frankie Laine disk hit, "Rose, Rose, I Love You," Columbia Records has scheduled the original Chinese version of the tune for release this week. The song, which was penned by an unknown Chinese tunesmith, was etched by Miss Hue Lee, a Hong Kong cabaret singer. The master disk was discovered in India by some British soldiers and brought back to Wilfred Thomas, British Broadcasting Co. disk jock, and Columbia Gramophone Co., Columbia Records' English affiliate, nabbed it for general release.

Laine's waxing of the tune, with English lyrics by Thomas, has already reached a 350,000-sales peak. The platter's execs expect the Chinese version to click here, too, since it has already reached a big market in England.

## Gerhart Batons in St. Loo

St. Louis, May 29.  
Russell Gerhart, Altoona, Pa., will maestro the St. Louis Philharmonic orch for the 1951-52 season, replacing Gerhard Schroth, resigned.

Gerhart has been conductor of several symph orchs.

## Cite Janis Band

Dixie, Inc., an organization devoted to furthering Dixieland music, awarded its annual plaque last week to the Conrad Janis band.

The award was presented at Jimmy Ryan's, N. Y., where the Janis crew is currently appearing.

DECCA data

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and  
HAPPY ENDING

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ON THE RIVIERA

and  
BALLIN' THE JACK

Decca 27597 (78 RPM) and 9-27597 (45 RPM)

POPO THE PUPPET

and  
THE TUBBY THE TUBA SONG

Decca 27199 (78 RPM) and 9-27199 (45 RPM)

Children's Set K-21—10-inch 78 RPM

Deccalite Record—Price \$1.00

Children's Set 1-131—One 45 RPM

Unbreakable Record—Price 95c

\* Not from Motion Picture "On the Riviera"

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Single Record 95c (plus tax)



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**Versailles, N. Y.**

Gloria DeHaven with Gene De Paul, Emile Pettit and Panchito Orchi; \$5 minimum.

With all the attributes for a socko nitery entry, Gloria DeHaven didn't quite come off at her Versailles opening. Her problem was routine.

This doesn't mean that the ex-Jan Savitt and Bob Crosby band singer, who went on to Hollywood opportunities, is not a worthwhile cafe lure. Her preem fully attested to that. But somehow, either her regard for the songsmithing-piano accomp Gene DePaul, or just poor repertoire selection got in the way. If plugging songs by the talented and personable DePaul is going to slow her saloon act, it's quite simple to select material for better balance and pace. Even the songs, per se, are not at fault; it's merely that they're in too much the same idiom. End result is a stilted progression that is inconsistent with her good voice and snappy class. She's a strawberry blonde looker who is backed by good delivery which only handicaps itself by the inept material. As it evolved, she really first got going with the last two or three numbers.

"Call Me a Taxi," "Here Come the Blues," "Never Kissed a Man Before," "Would I Love You?," "Happiness" (cynical), "Mood for Love," "I'll Remember April," "Want to Be Happy," "Imagination," "So" (one of those counter-lyric doubles with the pianist, which proved too slow) comprise her repertoire.

Along with necessity for revision, she should also throw out a gratuitous dirty line which embarrasses the customers as well as

herself needlessly; the one about "I always go to bed at 10 but always go home at four."

A Yank glamorpus is a good change of pace for bonifaces Nick & Arnold after their long Gallic kick although, from the exchequer viewpoint, they did beaucoup b.o. with the French fraills.

Per usual, everything about maitre d'Robert's staff catering and cuisine is ultra, as are the hold-over Emile Pettit and Panchito (Latin) bands. Abel.

**Pigalle, London**

London, May 25.

Irene Hilda, Max Bygraves, Jan Mazur, David Powell, Anita Phillips' chorus (20), Lew Stone Orch., Roberto Taylor's Rumba Band, minimum, \$2.50.

London has always needed a middle-bracket cabaret entertainment modelled on pop Parisian style which would cater primarily to out-of-towners and foreign tourists. The Pigalle in Piccadilly, with a twice nightly 75-minute show, is a brave attempt to fill that need, but it has a long way to go before it attains the glamor and appeal of Paris niteries.

As a floorshow, it is probably the most ambitious in the West End. Bill is headed by topline cabaret and vaude talent, and chorus of 20 has all the feminine attributes, although these are not revealed in the French manner, being, if anything, overdone.

Jan Mazur opens with "Children of the Moon," a good production number, although his voice, sans mike, doesn't carry to the extremities of this big room.

David Powell has and gets strong rhythmic effect with a couple of pairs of shears and a set of drumsticks on the back of a chair.

Current at neighboring Society (under same management as Pigalle), Irene Hilda runs through the same repertoire, opening appropriately with "Pigalle." Her contribution, nearly 25 minutes, is overlong and needs streamlining. Max Bygraves, gets plenty of laughs as a comic, but doesn't do well with some songs. His gags are familiar to most vaude audiences and although he has a little new material, his script could do with further revision.

Anita Phillips shows up as a fancy acro aneer with nifty high-speed routines, backed by the dancing girls, who are best with a bright can-can frolic. Myro.

**Riviera, Ft. Lee, N. J.**

Danny Thomas, Fran Warren, Nanci Crompton, Clark Ranger, Sherry Stevens, Donn Arden Line (12), Walter Nye and Pupi Campo Orchi; minimum, \$5.

The smash impact by Danny Thomas at Bill Miller's Riviera points up a moral on top-level entertainers who made good in cafes before television. Comic, although available once-monthly on video, retains an in-person lure that no mechanical medium can supplant. Since entertainment seekers won't stay at home seven nights a week, the Riviera is figuring on top grosses for the duration of his stay.

The Miller emporium, in its second cast change of the season, offers an excellent show, especially with the staunch support of singer Fran Warren. Surrounding cast includes hallerina Nanci Crompton, one of the more delightful terpers in the cafe fold; singers Clark Ranger and Sherry Stevens, who give a lift to the production numbers, and the Donn Arden line's lithe routines and lavish costumes.

Thomas can sustain a comedy mood for long periods. On his opening show, he was on for 36 minutes, and it seemed scarcely enough. He gets the customers in the mood for serious observations, then a small gesture or a switch and the mob is virtually doubled over.

Fortunately, Thomas need not rely exclusively on gags, for his isn't the trip-hammer delivery of a succession of lines but a projection of humor and wit interlarded with gentle overtones for contrast and variety. High laugh quota is ample reward for a trip across the George Washington Bridge.

Thomas' material is within the same framework of his stints in local nightclubs. His "Wailing Syrian" is still one of the most potent bits of business in his catalog. An added wrinkle is his dissection on his radio career. His barbs at that medium are hilarious listening; ditto his description of film-making, both bringing yocks. Bit on the Trinidad ceremonial has some colorful humor. While he didn't render the much-requested Jack story, he put in the "South Pacific" bit, also a highlight in his book. With such shows, he can draw in as much business as the joint can hold.

This display is also memorable for the fact that Fran Warren is emerging as an upper-level singer. Miss Warren now appears to put greater stress on singing than style. She can throw off a light little ballad or essay a heavy dramatic bit such as "Slaughter on 10th Avenue," which has been outfitted with interest-compelling lyrics.

Miss Warren has never appeared to better advantage in a local cafe. Her pipes have reached a maturity not previously evident. She has a greater awareness of song values and has widened her appeal to encompass virtually all types of audiences. A black-and-white gown provides physical enhancement.

The surrounding show values are excellent. Best number in the line is a Moroccan display in which the dozen femmes are dressed a la Josephine Baker, even unto trick hairdos. Walter Nye and Pupi Campo orchi are good dance incentives. Jose.

**El Rancho, Las Vegas (ROUNDUP ROOM)**

Las Vegas, May 25.

Sophie Tucker, Ted Shapiro, Manuel & Marita Viera, Buster Burnell, June Taylor Dancers (8), Ted Flo Rito Orch (10); no cover, no minimum.

Sophie Tucker is within this Strip orbit once more, dishing up her sauce and spice to the delight of capacity crowds every show.

Ovation greet Miss Tucker's impressive entrance, bedecked in glittering gown, spangled blonde hair piled high, and wearing a fur cape smothered with orchids. Opens by pattering with longtime accompanist, Ted Shapiro, to set stage. Laugh-provoking is "You Can't Deepfreeze a Red Hot Mama," and equally full of chorles, "How Do We Old Gals Do It?" Sesh using prop phone and chanting "Mr. Siegel" has Yiddish second chorus charming even the unhep.

"So Much To Do in So Little Time" is dramatic tract on hammy side, but segues into rousing "Some of These Days," which grabs deafening applause. "Beside Manner," with advice to the ladies, has Kinsey overtones, taking Miss Tucker off for cheers and whistles. Return is pitch for charity; lobby sells albums of her records, all proceeds for causes.

Opening act, Manuel & Marita Viera, shows well trained monkeys in neat tricks. Manuel fronts, giving orders to two charges who shake maracas, bang bongos, indulge in banana eating contest. Sock windup, with Marita directing, has one simian playing "Peo-

ple Will Say We're in Love" on solo vox, with Flo Rito Orch lending assist. Act makes for solid laughs all the way.

Buster Burnell has created two of his best routines for June Taylor line this show. First is challenge terper with gals looking plenty sexy in scarlet and white costumes and mocking Buster's footwork. Midway is rousing "Roaring 20's" nonsense, with all Taylor tots attired in period wardrobe, posturing angularly between "Blackbottom" and "Charleston" steppery. Gwen Smith is Burnell's flapper partner.

Ted Flo Rito continues to build up solid rep along Strip as being top show and dance band. Will.

**Copley Plaza, Boston (OVAL ROOM)**

Boston, May 25.

Jacqueline Francois (2), Charles Cart, Larry Green Orch (11), Bob Taylor Trio; \$1.50 cover. Mon. through Thursday: \$2, Fri. and Sat.

Commemorating the 2,000th anni of Paris, the current layout couples the llub preem of Jacqueline Francois with a repeat of Charles Cart, to give the Oval Room a distinct Gallic flavor.

Mlle. Francois leaves much to be desired as a nitery chanteuse, unless one happens to be conversant with the lingo. Thrush speaks no English, consequently her songs are sans intros or bits of chitchat expected of nitery performers, with result that, as now routine, her drawing power will be limited. Although she's gracious and has neat pipes, gal purveys very little showmanship and is not aided by her choice of gowns.

On the other hand, Charles Cart, who has played this room several times, grabs solid returns for his nifty sesh of card manipulations. The glib Frenchman mystifies ring-siders with a series of bafflers. Winds by forming the deck into a fan which grows smaller and smaller for a waterfall finale. Guy makes neat appearance, working in tails, and gives out with nifty chatter to tie his stunts together.

Larry Green tees off with solid solo 88-ing and show-backs nicely. Bob Taylor trio alternates for customer dancing. Biz so-so. Elie.

**Fairmont Hotel, S. F. (VENETIAN ROOM)**

San Francisco, May 25.

Margaret Whiting, Jimmy Dorsey Orch (19); \$2, cover.

Conclusive proof that she has all the bigtime essentials—plus—is evident in Margaret Whiting's first supper club engagement. Her rock-bottom singing know-how is as pronounced in this facet of show biz as it has been in radio, records and occasional video. She has that solid capacity to throw back her head and just sing.

With a voice and delivery that register crystal-clear, supplemented by effective incidental chatter, she looks, performs and dresses like a luminary. After 35 minutes of sparkling chanter she bows off to a terrific hand, refusing to be cajoled into overloading her impact.

Smartly moving into warm-up "I Love to Sing," Miss Whiting sails through eight numbers and two encores with the authority that goes with complete self-confidence. Included were "Be My Love," "St. Louis Blues," "To Keep My Love Alive," a neat comedy item, "When You and I Were Young Maggie Blues," during which she toyed with a red straw skimmer, and winds her main dish with a sock medley of waltzes consisting of "Tennessee Waltz," "Cruising Down the River," and Irving Berlin's "Always," "Remember," and "All Alone."

With the customers safely wrapped up, she then encores with "Too Marvelous" and "It Isn't Even Spring," ending a big night for herself and everyone on hand. She's a cinch for the plush hotel circuit. Ted.

**Latin Quarter, Boston**

Boston, May 25.

Frankie Laine (2), Jane & Betty Kean, Arden-Fletcher Girls (8), Martin York, Dave Lester Orch (12), Zarde Bros' Orch (4); \$3.50, min., \$1.50 cover.

The Latin Quarter has been booking some staunch names recently and the Frankie Laine, Kean Sisters lineup is no exception, with both entertainment values and biz in the upper brackets.

The genial Laine, who pulled SRO at the Copley Plaza last season, continues to be a top attraction, and the ringeriders at this more spacious bistro were plenty enthusiastic. Guy is generous with songs, doing about 40 minutes when caught, including his standards, "That's My Desire," "Mule Train," "Wild Goose," "Lucky Old Sun," and his latest disk click, "Jezebel."

Laine has added several special material numbers since last season, teeing off with a neat "So This Is the Latin Quarter?" a bit of hoke set to "I Can Dream, Can't I?" referring to the success of Crosby, Sinatra, Como, etc., and winding sesh with a fervent "May the Good Lord Bless You." As usual, he's aided plenty by the terrific pianoing of Carl Fischer.

Laine prefaces each song with chatter and, while he occasionally goes overboard in the gab department, displays a nifty comic savvy that sells nicely. Solid onstage, he's also a good "house" man, for between shows he table hops, poses for pix with guests, signs autographs and adds to the general hoopla.

Jane & Betty Kean, each of whom has appeared hereabouts (Continued on page 50)



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# AGVA Members Threaten Strike Vs. Borscht Belt Ops Over Scale

The N. Y. branch of the American Guild of Variety Artists is poised to strike at the borscht belt resort operators, effective today (Wed.). At a meeting which started at midnight Monday (28) and lasted until 4:30 a.m., union members voted to uphold the recommendations of the AGVA Mountain Committee, which called for increased scales and guaranteed employment of 12 acts weekly in class A spots and 9 turns weekly in class B inns, according to Henry Dunn, National administrative secretary.

The meeting's vote is subject to ratification of the N. Y. executive committee, which met today at AGVA headquarters. At press time no decision had been reached. The committee has the power to nullify the action of the meeting and embark upon another course.

Action on the work stoppage started before the exec committee confab. A show had been stopped from reporting to Grossinger's Hotel, Ferndale, N. Y., and agents had been notified to hold up hill-country bookings pending further notice.

AGVA is expected to use the strike weapon to sign up individual operators. Inasmuch as the mountain hotel association previously failed to come to an agreement, the union will go after individual operators.

The innkeepers, as a result of the union's action, may change the booking methods so that producers will be eliminated. They'll attempt to do their own booking through an agent, and pay off the acts themselves. In many cases operators paid for a complete package and producer paid off the acts.

Two years ago a threat of a strike in the mountains caused a hurried settlement in which the agency organizations, Artists Representatives Assn., Associated Agents of America and Entertainment Managers Assn. guaranteed salaries of various acts. Union accepted this setup in lieu of an agreement and thus acts were able to work the borscht country. So far agency orgs haven't stepped into the picture.

If a strike is called, effect would be tremendous on both acts and hotelmen. Many club-date acts would be especially hard hit as mountains constitute the major source of their income during the summer.

## CEASAR-COCA PITCHED FOR LONDON PALLADIUM

Deal is in the works for Sid Caesar and Imogene Coca, topers on NBC's "Your Show of Shows," to play the Palladium, London, during the summer hiatus of the video display. Same house is also negotiating for Tony Martin.

Palladium date would mark the duo's first foreign appearance as a team. They'll be playing some domestic theatre dates during the summer, the Chicago Theatre, Chicago, already having been set for June 26. Other U. S. engagements are being held in abeyance pending completion of the Palladium deal by the William Morris Agency.

## Atlantic City Primed For June Conventions

Cash registers should jingle here next month with a livelier tune than in any past June. Besides vacation business, nearly 100,000 people are expected for conventions. In fact, it's the best convention month of the year.

Top three slated are Rotary International, Lions International and American Medical Assn. Besides these, two dozen others have been booked for the month.

## Deejay Buys Ft. Worth Club

Norman Alden, local disk jockey, has purchased the Epod Club from Bobby Peters, local band leader, and also a jockey on WBAP and WBAP-TV.

Peters has decided to devote himself to radio and TV chores, playing occasional club dates as m.c.

## Arnold Icery to Havana After 6 Weeks in Pitt

Pittsburgh, May 29.

George Arnold's skating unit, "Rhythm on Ice," which closed a six-day stay at the Ankara on Saturday (26), opens in Havana Friday (1) for a month. Yesterday (Mon.) a new frosted show went into the local theatre-restaurant, replacing the Arnold troupe, which is tentatively slated to come back with another production later in the summer.

Ankara, after trying various show policies, has decided that the icers are its best bet. Currently Charlie Jamal's room is using tanks which belong to the attractions but will shortly install a permanent rink.

## Owner Lou Walters (LQ) To Compete With Booker Walters at 2d N. Y. Spot

Lou Walters, Latin Quarter, N. Y., impresario, will install a gay '90's show in the Broadway spot which was recently occupied by Monte Prosser's Cafe Theatre. Name for the nitery hasn't been set as yet, but it will open in August.

In charge will be Max Selette, Walters' brother-in-law, now LQ assistant manager, and Paul Schlosser, who's associated in the concession business with Abe Ellis, current leaseholder of that club.

Walters, in his dual role as producer and booker for the new nightclub, will feed his own competition inasmuch as the cafe is located just one block up Broadway from the Latin Quarter. However, by his association with that cafe, he'll be in a position to control competition, since he can design shows that will not draw customers away from the LQ.

It's felt that Broadway is capable of supporting another top nitery at this time. Since the fold of the Diamond Horseshoe and the Cafe Theatre, Walters' spot has been doing a solo on the Stem. There's frequently ropes-up business at the LQ, and it's believed that another nitery would not only be able to take care of the LQ overflow but could entice business on its own.

Several years ago Walters was in on the operation of the Harlem, on the same site.

## Balto Down to 1 Vaude With Hippodrome Fade

Baltimore, May 29.

Izzy Rappaport is closing his Hippodrome Theatre here this week for a summertime hiatus and some minor refurbishing. Leaves downtown sector without flesh, except for State, combo split-weeker and lone remnant of seven local houses previously employing vaude.

Hipp's film product will be utilized by Rappaport's other deluxer, the Town, which will carry on through the summer.

## New Patti Page Unit Setup for Theatres

Kansas City, May 29.

Patti Page unit, now playing theatres, will get a new line-up of acts when it goes into the Loew house, Cleveland, June 15. Guy Mitchell and Artie Dunn will join show there, replacing Don Rice and Clyde McCoy Orch. For dates in Cleveland and Columbus, show will use house bands.

McCoy returns to club and hotel dates after show plays Loew house in Memphis next week. Lewis & Van, terpsiters, now with the show, stay with new line-up.

## 'Icecapades' 108G, L.A.

Los Angeles, May 29.

"Icecapades of 1951" did \$108,000 for its third full week at the Pan Pacific Auditorium here, giving it \$425,000 for the first 25 days. Show ends run June 3.

## M. Bailey III, Subs Work Blue Angel

Illness forced Mildred Bailey out of the Blue Angel, N. Y., show after Saturday's (26) performance. Miss Bailey, ailing for a long time before her recent comeback performance at the Bon Soir, N. Y., opened at Blue Angel Thursday (24).

Maxine Sullivan, appearing at the Village Vanguard, owned by Max Gordon, who with Herbert Jacoby owns the Blue Angel, substituted Sunday (27). Nancy Andrews was brought in for yesterday's (Mon.) performance.

## Twin Cities Off, But Bookers Splurge Anyway

Minneapolis, May 29.

Local Auditorium bookings indicate no skepticism regarding the public's entertainment purchasing power. A single week, June 11, brings here for one-nighters on successive nights the Bob Hope show (scaled at \$6 top), Lionel Hampton Orch and Louis Armstrong with his Esquire "All-Star Combination," the latter two for concerts.

At same time, the Dorothy Lewis 12-people ice show opens its annual summer run at Hotel Nicollet Minnesota Terrace; Johnny Long goes into the Prom Ballroom for four nights; Janis Paige tees off at Hotel Radisson Flame Room and George Shearing and Quintet at St. Paul Flame, plus other nitery attractions, including a big revue of femme impersonators at Curly's, etc.

A new \$500,000 suburban theatre, the Tower, has been launched, and the Twin City area's eighth, biggest and most elaborate drive-in, the Minnehaha, bows this week. It's one of the five owned by a group of Twin City indie exhibitors.

All this is in the face of the fact that local amusement business really is bad and baseball attendance way off. But Twin City impresarios apparently don't believe it.

## Ohio Liquor Freeze Up in the Air as Op Wins Akron License

Columbus, O., May 29.

Future of the two-year-old liquor license freeze will be decided by the courts, after the Ohio Board of Liquor Control voted not to amend Regulation 64, the new freeze order which was to have become effective last July, but was held up by a suit attacking its legality.

Meanwhile, the Ohio Supreme Court altered the freeze outlook by granting Joseph Mandalla, Akron, a writ that orders the liquor department to issue nightclub license to him or show cause by June 23 why it should not.

If Mandalla gets his license, it will set a precedent for issuing additional licenses in political subdivisions where the number outstanding has fallen below the levels of the freeze date—April 11, 1949. Mandalla contended he was entitled to a nightclub permit because one had been revoked in Akron, dropping the level below the freeze order limit.

## B&K Opens \$250,000 Kid Park in Ohio

Toledo, May 29.

Kiddieland, amusement park at Maumee, O., near here, representing an investment of \$250,000, was opened by Balaban & Katz, Chicago, on Saturday (26). Park, designed for children under 12, features a wide variety of amusement rides, also free parking and lounge facilities for parents.

If this initial venture proves successful, the chain will branch out with similar projects in other portions of its territory.

## PARK AVE. N. Y., REOPENING

Fanchon & Arnold's Park Avenue Restaurant will reopen June 5 with singer Howard Jeffries.

Spot was closed several weeks ago for a facelifting.

# Top Takes for Copa, LQ, Riviera Cue Big-Name Power; New Price Deal?

## % Scuffle Hitches Utah Pioneer Days Rodeo

Salt Lake City, May 29.

Prospects for a rodeo during Pioneer Days celebration in July are uncertain because of a scrap between the Utah State Fair Board and Days of '47, Inc. Latter has sponsored the cowboy get-together, but upped rental by the fair board has forced it to drop out this year.

Past shows have been set up on a rental of 5% of gross profits after taxes. This year the board asked for 10%, plus hanging on to concessions. According to J. A. Theobald, secretary-manager of the fair, Days of '47 owes 7G on past rental, and a token payment of \$500 would be enough to open negotiations on the old basis. But Days has nixed the idea.

## Fire Hits Philly Click At Bowout as Bills On Rent, Etc., Pile Up

Philadelphia, May 29.

Fire marked the last night of operation of the Click, half-million-dollar name-band showcase which folded after the last show Wednesday (23). The blaze, discovered at 4:30 a.m., by Al Freeman, lessee, in a dressing room that had been occupied by musicians from Noro Morales' band, was extinguished quickly, although the alarm brought out all midtown fire apparatus.

The following day (24), the Click shuttered indefinitely due to a judgment action filed in the probatory's office for nonpayment of rent and other bills. It was entered against the Click's operators, Advance, Inc., by Lionel Friedman & Co., agents for the building owner.

The action seeks \$46,294 under terms of a lease running to March 31, 1954. Allegedly due are a \$50 balance as of March 1; \$1,333 monthly rental due April and May 1; \$2,202 for electric bills and \$390 for water. The suit also claims the operators had failed to pay \$1,875 for installation of a fire alarm system and fire tower. Hearing on the judgment action is scheduled for June 4, in Common Pleas Court.

## Segregation Banned At Kaycee Muny Auditorium

Kansas City, May 29.

Segregation at public events in the Municipal Auditorium here has been eliminated by action of the City Council in executive session last week. The Auditorium is city-owned and includes the Music Hall, 2,564-seat theatre which houses road companies, concerts, lectures, etc. The administrative order also includes the Municipal Airport.

Action by the Council follows a vote recently by the Municipal Auditorium Advisory Board which first voted to ban the segregation. Heretofore, Negroes have been admitted to events in the building in sections provided for them.

L. P. Cookingham, city manager, is preparing a non-segregation clause for insertion in all leases of the facilities at the Auditorium. Agreement includes the Starlight Theatre, outdoor summer theatre which will open June 25, where the ban on segregation had been reached earlier.

## June 15 Summer Bow For Galveston Pleasure Pier

Galveston, May 29.

The Galveston Pleasure Pier is set to open the summer season here on June 15. Among new features will be the Summer Circle Theatre, which will present a series of legit. There will again be an open-air pic theatre.

A number of name bands have been booked into the Marine Room, with Clyde McCoy set to open.

Top business at New York's Copacabana and Latin Quarter, and the Riviera, Ft. Lee, N. J., points up the fact that there's nothing wrong with the cafe business that good shows and top names won't cure. Each spot is hitting the best grosses in its history. The Copa is crowding \$75,000, the Latin Quarter is exceeding \$50,000 and the Riviera is grossing around \$50,000.

It's pointed out that they are the only large-seaters with displays that will bring out cafe-goers. Cafemen feel that the nitery industry has reached a status similar to that which prevailed for a while in the legit field, when nothing but the smash hits did business.

The Copacabana, with Martin & Lewis in the top spot, is considered the phenomenon of modern nitery business. Reservations are sold out far in advance, even for the 2:30 a.m. show. Latter is considered nearly all profit inasmuch as the club gets a drinking crowd at that time, and the spot is geared so that full houses at the two earlier shows produce a comfortable surplus.

The Latin Quarter, even without top boxoffice names, is doing exceedingly well. Business here is of a high institutional calibre, and high b.o. levels obtain even when there isn't a headliner. Operator Lou Walters will put in a top name now and then because of the extra profit that accrues but even if it didn't, he feels that he likes to give the regulars an occasional "extra value." For instance, Frank Sinatra headlines June 3.

The Riviera, with Danny Thomas in the top spot and Fran Warren in support, has been getting loadable houses for dinner and comfortable crowds at the midnight show. In fact, business, according to owner Bill Miller, is so far above last season's levels that he's considering keeping the spot open until New Year's Eve. For the past two years it has been closing in October and reopened for one night on New Year's Eve.

Business on these super-levels is likely to zoom the selling price of top names. Evidence of this was brought out last week in the case of Lena Horne, for whom three nightclubs entered bids. Merriel Abbott, talent buyer for the Hilton Hotel chain, wanted her for the opening of the Waldorf-Astoria Hotel's Empire Room in the fall and offered \$3,500, feeling that prestige of playing that spot was an equitable substitute for her normal salary. The Copacabana entered the sweepstakes and offered \$7,500, and the Riviera put in the (Continued on page 51)

## LOEW TRIBORO FOLD CUTS NABE LOOP TO 4

Loew's Triboro Theatre, Astoria, L. I., folded its one-night-weekly vaude last night (Tues.), leaving only four houses on that circuit playing nabe vaude. Number of nabe vauders has been declining steadily during the past year, with TV regarded as the major cause. A year ago at this time, chain had 24 houses going.

Four houses remaining are the Orpheum, N. Y., operating two days weekly; Gates, Brooklyn, one night; Melba, Brooklyn, three days, and the National, Bronx, one night.

## Houston's Shamrock Sets June 7 Bill for Hosp

Houston, May 29.

A special midnight show will be staged at the Emerald Room of the Shamrock Hotel June 7, sponsored by the Pine Oak Horse Show. Bill includes Connie Haines, Sharkey Bonano's Dixieland Band, the Merriel Abbott Dancers and Sammy Kaye's orch.

Sponsors hope to raise \$75,000 for the Texas Children's Hospital.

## Sissle, Etc., Win Charter

Albany, May 29.

Sissle-Coleman-Tatum Affiliates Corp. has been chartered to conduct a cafe and restaurant business in New York. Directors are: Noble Sissle, Warren Coleman and Donald Tatum, New York.

Simon S. Feinstein, New York, was filing attorney.



## Night Club Reviews

Continued from page 48

### Latin Quarter, Boston

singly, complement each other nicely in a sash of zanyties. Gals sing, dance, mimic, mug and hoke their way through a sprightly bit of nonsense that grabs yocks down the line. Reprise their "South America, Take It Away" chore which each did in separate companies of "Call Me Mister" winding with a bit of aping of the "Arthur Godfrey and His Friends" TVer.

The Arden-Fletcher Girls give out with a couple of production numbers while Martin York vocalizes, and Dave Lester Orch furnishes showbacking. Zarde Bros. Orch fills lulls. Bit strong.

Etic.

### Shamrock, H.L. Houston (EMERALD ROOM)

Houston, May 23.  
Rudy Vallee, Henry King's Orch; minimum, \$1.50.

Rudy Vallee has a couple of strikes against him in his Houston engagement. Coming on cold, he has a 45-minute stint, strictly as a single, in the vast Emerald Room. About half of it makes top entertainment, especially for those whose taste in niter shows runs to the nostalgic.

When he borrows a sax from the

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orch, tootles into "Stumbling," "I'm Just Wild About Harry," or when he croons "As Time Goes By," which he introduced long before it was popularized in "Casablanca," he's tops. On the other hand, his chatter, which includes a brace of rambling jokes, is only so-so.

Act includes a helping of present-day pops, best of which is "Dances," from "South Pacific," which he does in a medley with his "My Time Is Your Time" theme.

Henry King keyboards for Vallee in slick style, putting a lot into his accompaniment for "You Took Me Out of This World" and other oldies. Routine also includes the "Whiffenpoof Song," both straight and parodied, with words about polio after the Dewey-Truman campaign. Despite its dated lines, audience goes for it. *Faz.*

### Mocambo, Hollywood

Hollywood, May 22.  
Marjane, Eddie Oliver Orch (7), Latin-Aires (5); cover, \$1.50, \$2.

Charlie Morrison went into the import business this week, bringing in Marjane, French thrush, for a Coast debut that shows plenty of promise. Some mild changes in material are needed to assure the blonde chanteuse a merited click with Coast audiences, but the stuff is there.

Personable and with physical attributes, she makes a fine first impression which gets an added lift from her performance. Gal has a set of rich, warm pipes and an easy manner that comes across effectively. Routining at opening show, however, included too many unfamiliar French ditties. Pair of tunes, "Count Every Star" and "Autumn Leaves," gets a bi-lingual treatment that could be extended to other numbers. "Leaves" is a top skillfully handled. Also good is a Gallic-tongued version of "If."

Singer works closely with Eddie Oliver's Orch, occasionally utilizing the sidemen for a choral background that enhances her numbers. Oliver and Latin-Aires continue to share the dance assignment. *Kap.*

## ROSS HARVEY



### Walter Winchell said:

May 24, 1951

"Ross Harvey's act can play anywhere in the world and does. Refreshing novelty. Soft-shoes while a quintet of Australian Budgie birds do magic on his fingers. Terrific audience participation angle. It's this good: Harvey gets \$550 per week—to open the show! Currently at the Henry Grady Hotel, Atlanta."

Currently HENRY GRADY HOTEL, Atlanta, Georgia

Thanks to MONK ARNOLD

Opening, PALMER HOUSE, Chicago—July

Thanks to MERRIEL ABBOTT

Direction: MARK LEDDY—LEON NEWMAN

## Rainbow Room Still a No. 1 N.Y. Glamor Niter Even Under Road Co. Budget

By ABEL GREEN

The click of the recently reopened Rainbow Room, under Union News Co. auspices (which also operates other eateries and bars in Rockefeller Center), inspires the belief that its former glory, as perhaps the No. 1 niter showplace of New York may be recaptured and deserves to. Nothing since the old Central Park Casino, which was too rich even for Mayor Jimmy Walker, the Prohibition era savants, and the like, had that completely satisfactory New York glamor as did the pre-war Rainbow Room and Rainbow Grill atop the 65th floor of the RCA Bldg. in Radio City.

It was run with the same institutional fidelity that might be broadly compared to a kindred venture, the Rockefeller Institute. There was nothing saloon or nite clubbish garish about either the RR (formal) or the Rainbow Grill (informal). It had dignity, and was unique in an esprit among the staff that smacked of the old varsity tradition.

To this day, the waiters and captains around New York, alumni of this operation under the original John Roy management, express themselves nostalgically sentimental with, "When is the Rainbow Room really gonna reopen?" This Union News Co. operation is still to be regarded as somewhat of a makeshift with its 9 p.m. curfew. Wartime labor demands and other restrictions proved the RR's undoing. Even the Rockefeller couldn't cope with it. And thus decided to close it.

It is well known that one of the Rockefeller boss once confided to his prep school proctor that some day he'd "like to own a nightclub in the sky." John Roy, who was the Rainbow Room's managing director, was a schoolteacher, and he did tutor one of the Rockefellers, but there's no determining whether the lad ever envisioned the 65th floor of the tallest structure in Rockefeller Center to be that dream "nightclub in the sky."

### 64th Floor Wine Cellar

Roy liked to show his wine "cellar" on the 64th floor of the RCA Bldg. There were daily gasps of awe from towners and out-of-towners as their eyes swept the tungsten-glittered Gotham skyline from their tables or from the dancefloor. There were frequent evenings when show people, like Afrique, the Capetown entertainer, once remarked in awed British tones, "Do you realize that here we all are drinking and dancing literally above the clouds, and yet we haven't really left terra firma?" That was because the low ceiling literally formed billowing clouds below the Rainbow Room, and the New York skyline was only intermittently visible.

Most certainly the RR was the visitor's undisappointed conception of Gotham glamor in a dignified way. And the price, incidentally, was right, not at all in Rockefeller brackets.

Today it's recapturing some of that former glory. It's open for cocktails and a light dinner menu—at pop scale—to the public. During the day, the Rockefeller Center Luncheon Club continues as a membership club, chiefly for Radio City tenants and other VIPs. But at night Billy Reardon, long the host at the Stork Club, is the greeter here. There is no dance-pation, but the expert Fort Harrison trio gives out with plenty of okay dinner concert music, alternating with an organist for the relief periods.

It is still smart, slick and suavely appealing, if not as tres gay as when the Rainbow Room first debuted such greats making their saloon debuts as Edgar Bergen, Dinah Shore, Lucienne Boyer, The Hartmans, Billy DeWolfe, Maggi McNellis, et al., who went on to newer heights. Maybe the b.o. and a new conception of values—catering and talent—may revive those days.

Reardon, who used to be a ballroomologist when not hosting in a niter, observes, "All I know is that for the first time in 31 years this was the first New Year's Eve I wasn't kissed or kicked in a club where I was working—everybody left here long before midnight."

### Hotel Bellerive, N. C. (EL CASBAH)

Kansas City, May 25.  
Tito Guizar, Joe Vera Orch (5); \$1, \$1.50, cover.

In a switch from recent comedy entries, Bellerive brings back Tito Guizar for a session of straight songs, but good. It's the second date for the Mexican troubador in El Casbah in less than a year,

pointing up a following which extends from concert circles to bistros, and evident from the music lovers who frequent the room. The 35-minute show turns out as a virtual reprise of songs of the Americas, from the favorite Latinos to light opera and boogie.

To get things going, orch leader Joe Vera adds a fillip with tuneful keyboard work on "Body and Soul," then turning stand over to Guizar, natty in native costume and with his never-failing guitar. His song list goes from "Marta" to "Linda Mujer" with raft of numbers in between. Of these, "Vagabond" ("Be Careful") is a new-comer with good deal of promise. Others include a birthday song, "Mananitas," his established south-of-the-border faves such as "Chio, Chio," "Siboney," "Cielito Lindo," "El Rancho Grande" and "Mexican Hat Dance." For variety he tosses in a guitar and vocal boogie of "Chattanooga Shoe Shine Boy" and a lyrical "When Irish Eyes Are Smiling."

Not the least of Guizar's appeal is enthusiasm and willingness with which he delivers his music. Basically his is a font of good music well done, the principal appeal. And his personality sets it all off pleasantly with the customers. *Quin.*

### Cafe Society, N. Y.

Pearl Primus, Timmie Rogers, Austin Powell Quintet, Freddie Martel; minimum, \$4.

Cafe Society has a sock lineup in its current show that is bringing in hefty biz. Pearl Primus, headlining, has an act that registers solidly in this Greenwich Village spot where she made her first niter appearance in 1943. Her dances have dramatic power that combines good showmanship with technique on the Negro dance.

Miss Primus opens with a number that successfully conveys the impression of a river, using a cane to suggest the motions of a native oarsman. Another, a snake-worship ritual, has a compelling feeling of frenzy. For change of pace, Miss Primus does a spiritual, "Great Getting-Up Morning," and "Everybody Loves Saturday Night." In the latter she's joined by the Austin Powell Quintet (New Acts), blending the African rhythms with the American jazz idiom to good effect. Miss Primus has her own little troupe, a Nigerian drummer who accompanies her and also does some solo work on the bongo that is amazing in its primitive power, and a girl who chants some authentic native songs.

Timmie Rogers, who is also a familiar performer at the club, scores heavily with his comedies. He has plenty of energy, an infectious style, a good rapport with the payees, and has to beg off after 20 minutes. He clicks with a takeoff on "Bewitched, Bothered and Bewildered," a topical inflation vocal with some sock lines, "Everybody Wants to Go to Heaven" and his "Ducky Buckaroo" weak-wristed cowpoke turn.

Bill also includes Freddie Martel (New Acts). *Bril.*

### Sans Souci, Miami Beach (FOLLOWUP)

Miami Beach, May 24.  
The Blue Sails Room in this, one of the larger and smarter ocean-front hotels, has embarked on bookings in recent weeks that keep the spot well filled during a period which usually finds many other cafes closing until the summer season (end of June) begins.

Following that pattern, they've brought in Betty Reilly, and she's belting them nightly. She still proves a potent songstress with a blending of language tunes that adds to aud impact. The staging is handled with showmanship. Bjll Russell rates kudos for his keyboard backgroundings. She had to beg off.

Manon and Mignon hold over with their terps, with the blonde, eye-appealing half impressing again with nifty ballet spins and twirls. Blend three routines into solid pace-setter.

Sacasas' orch is adept on the show backgrounding, keeping the rumbadicts on the floor. *Lary.*

## Thunderbird, Las Vegas (NAVAJO ROOM)

Las Vegas, May 24.  
Frank Fontaine, Les Paul & Mary Ford, Los Gatos (3), Carl Vitale, Wally Kamin, Robert Monnet, Pola Van Esso, Kathryn Duffy Dansations (8); Al Johns Orch (11), Jack Martin Five; no cover, no minimum.

Another clicko hits the Thunderbird for three weeks, co-toplining comedian Frank Fontaine with Les Paul & Mary Ford. Capitol recording artists. Although the layout hits trifles short of preceding show, it just might wind up equaling past fortnight grosses which made this Strip hospice hang up the velvet ropes every show.

Les Paul & Mary Ford have unique act which sells big. Having a couple of top tunes on juke boxes aids their boxoffice. Idea of guitar-toting duo may not pique the imagination, but they insert plenty commercial gimmicks to bring solid palm-poundings. Set forth with "Lover," follow with "Mocking Bird Hill," in which gals duets via offstage trick recording setup.

"Caravan" starts serious, winds up cornballed: "Summertime" shows off Miss Ford's pipes in replica of Peggy Lee. "Nola" proves pair's amazing strumming technique, and followup has femme doubling in "Tennessee Waltz." Approval greets "How High the Moon," with more kudos after "Can't Give you Anything But Love," and resultant begoff.

Radio, teevee, pic comedian Frank Fontaine has easy manner of presenting his laugh-roping material. Possessing a diversified (Continued on page 52)

## RUSTY FIELDS

"The One Man Show"

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VENTRILOQUISTS

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Thanks to DAN FRIENDLY and JACK KALCHEIM

# AGVA Nixes TA Spiel at Detroit

## June 7 Confab; Asks 6G 'Arrears'

Executive board of the American Guild of Variety Artists has rejected a request by Theatre Authority to be included in the AGVA agenda starting June 7 at the Detroit Hotel, Detroit. The union said that TA would not be discussed unless and until the benefit control organization gives AGVA around \$6,000 claimed due for benefits cleared while AGVA was a TA member.

The action on TA, together with an order by Actors Equity Assn. forbidding acts to play benefits without TA clearance, indicates that the other unions in the Associated Actors and Artists of America are anxious to get a setup that will settle the benefit control situation. Because of AGVA's withdrawal from TA, it's virtually impossible to hold any large benefits, thus eliminating the percentages which accrued to various 4A unions' welfare funds.

Equity Magazine, in its lead editorial in the June issue, blasted AGVA for its stand on TA. Equity accused the performer union of seeking to dictate terms to all 4A unions in the matter of benefits and stood on its position that all Equity members playing free shows must clear through TA. AGVA's answer is that, since it is no longer clearing benefits, a performer working an affair for a charitable organization is getting paid at least scale.

It's probable that some discussion on benefits will come up at the confab, but whether the confab will order union heads to return to TA at this time is considered doubtful.

Abe Feingold, of the Leo Cohn Agency booking Loew one-nighters, back at his office after a surgery session.

## Denver Org Scours N.Y. for Top Talent

Norman Probst, head of the Greater Denver Presentations, Denver, is in New York casing talent for a series of pop concerts to be presented in auditoriums in the greater Rocky Mountain area.

Outfit recently presented Frankie Laine and Tito Guizar and is currently dickering for other top names. Probst, who is attempting to make a deal for Jack Benny, is nephew of Harold Koplar, owner of the Chase and Park Plaza hotels, St. Louis.

## AGVA Noes Tony Martin Plea on Copa Playtime; 'Owes' Spot 3 Weeks

The American Guild of Variety Artists has turned down Tony Martin's notice of appeal from its recent ruling that singer owed the Cobacabana, N. Y., three weeks' playing time. According to union execs, Martin filed the notice after expiration of the deadline allowed for appeal. Union subsequently ordered Martin to arrange a date at the Copa at a time mutually satisfactory to both.

Original action came at the behest of the Copa, which, a couple of years ago, permitted Martin to cut short a date at that spot. He was let out of one week and several two-week option periods. Later dates by Martin were played at the Riviera, Ft. Lee, N. J., and the Copa brought the action to force him to play out the date from which he was released. Martin begged off on the ground that three shows nightly was a strain to his throat. Union ruled that he was to play the final week from the original engagement, plus the first two-week option.

## B'way Foldings

Continued from page 1

ent. Agencies will no longer be in the cushy position of holding out acts because of price once an offer is made. Too many performers will be clamoring for a Broadway showcase and, except for top-level headliners, theatres will have the widest choice of acts in years. Business-wise, the elimination of three stageshow houses is expected to benefit the remaining vaude-films. With bulk of the competition removed, it's felt that the Roxy and Paramount will be hitting higher takes. At the same time, it's likely that the calibre of their shows will improve because better-rated supporting acts will be available at prices not much higher than those which prevailed for lesser turns. Many performers will be tempted to accept less than their usual salaries to enhance their value in out-of-town situations.

It is also anticipated that there will be a greater concentration of acts in the New York area, thus making availabilities greater for theatres. Concentration of television shows in N. Y. has caused many performers to headquarter in this sector to make themselves available for theatre dates.

Just how talent agencies will maintain theatre salaries, in view of the dwindling amount of playing time, hasn't been determined. One hitherto important avenue—cafes—is partially blocked because only three major spots and only a handful of intimacies constitute the only desirable showcasings in town.

## Vaude, Cafe Dates

### Chicago

Cuban Village, longtime convention hangout, closed last week. Arden & Fletcher take over production chores from Dorothy Dorben at Chez Paree. Bill Hughes and Blackie at Palmer House June 28. Rom Desmond and Jackie Bartell into Helsing's tomorrow (Thurs.). Patsy Abbott, Foley Miller are new headliners for Vine Gardens June 8. Billy Williams booked for Pastime Club, Des Moines, July 16. Tony Fontaine has been packed by William Morris office and inked for Ed Sullivan TV show June 17. Jerry Seelen has been writing some new material for Willie Shore, which comic will break in at Bellefonte, Kansas City, June 15, before going into Ciro's, Hollywood, June 29.

Jimmie Nelson heads east for Latin Casino, Philly, June 28. Larry Nixon due for Bandbox, Hollywood, June 7. Lindsay Dancers open at Trocadero, Evansville, Ind., June 29 for four weeks.

### Hollywood

FBI O'Orsay breaks in a new act tonight (Wed.) at the Casbah, backed by Ramon Novall's orch, which will also supply a choral backing. Dave Kenner inked for an infinite keyboard stint at The Kings. Beverly Shaw, chirp, fined \$10 by AGVA for working at Club Bayou without a contract. George Lewis, vet burley comic, bought an interest in Showtime, valley nitery which has been using musical combos only and is introducing floorshows. Stuart Morgan Dancers were signed for their regular nitery act in "Tonight We Sing" at RKO.

## Top Cafe Takes

Continued from page 49

high bid of \$10,000, which is her loftiest nightclub salary to date.

All three spots are interested in Milton Berle, but it's not yet known whether he'll play any nitery dates in this area this summer after his Texaco video show goes off the air. Berle is reportedly asking \$25,000 for his show in cafes, but it's doubtful that any will bite at this price.

If names can sustain the present levels of business, it's probable that headliner prices will continue their upward climb. In view of the current shortage of attractions, agencies feel that where headliners are concerned, they're worth whatever can be obtained for them.

## Saranac Lake

By Happy Benway

Saranac, N. Y., May 29. Highly appreciated by the patients is the thoughtfulness of Tess Jerome (Teresa), executive of the Sisterhood of our local Jewish Center in the downtown colony. She makes personal arrangements to take two carloads of Variety Clubs' patients out for a scenic ride through historic parts of the Adirondacks. A real morale-builder.

Murray Weiss and J. Stanley Donahue, Variety Clubs hospital executives, in from Boston for a general look-see of the hospital and to O.K. future repairs.

Joe McCarthy, ex-colonyite who definitely beat the rap here, was recently elected sergeant-at-arms of N. Y. C. local IATSE.

The David Romanika planed in from Brooklyn to chat with Walter (CBS) Romanik, whose go-home O.K. is a certainty in the near future after an ace comeback from surgery.

New arrivals who recently registered for observation and drew their first real O.K. clinic that upped them for main dining room meals are: Ruth Burke, Loop Theatres, Toledo, O.; Patricia Payne, Switow Theatres, Louisville, Ky.; Glenn Phillips, New York vaudevillian; Charles Aldebo, Skouras Bros. staff, Demarest, N. J., and Robert P. Tarr, technician from Oil City, Pa., all tops in progress. Harry Nason, Philly editor and pressagent, who beat the rap here, back in the downtown colony with his frau. He takes over management of the local Daily Enterprise June 1.

The James J. (IATSE) Brennans in from N. Y. C. to see their daughter, Audrey Lumpkin, who is resting comfortably after a serious operation. She is a two-timer at the cure.

(Write to those who are ill.)

# Ink Spots Thrown for \$4,500 Loss

## By AGVA Rancho Ruling, File Appeal

Hollywood, May 29.

The Ink Spots have filed notice of an appeal from an arbitration decision of the Los Angeles local of the American Guild of Variety Artists, which dismissed the Spots' claim against Beldon K. Korman, operator of El Rancho Vegas. Union ruled out the Spots' claim for one week's salary of

\$4,500 which resulted from a contract snafu.

Katman originally signed the Ink Spots for two weeks starting May 9. The act confirmed the deal, but later pulled out and signed for the Thunderbird when Coast agent Lou Irwin failed to get four consecutive weeks in that area as previously agreed. To protect himself during that period, Katman held over Joe E. Lewis and packed Sophie Tucker for three weeks to follow.

Union subsequently ruled the Rancho Vegas contract to be valid because the operator acted in good faith, and ordered the Spots into that cafe. They arrived at a time when Lewis was in his holdover week. Since both Lewis' and the Spots' pact called for solo top billing, the quartet refused to go on. However, the Spots reported for work nightly to qualify for salary, while Lewis worked. Katman attempted to placate the group by removing all billing and advertising an "all-star show," but singers felt this didn't fill the terms of the deal.

Upon completion of the date, the act pressed for an arbitration with the union and board meeting decided against them. Attorney for the Ink Spots filed notice of appeal in New York Monday (28) and it's likely the case will be decided at a meeting of the appeals board June 6 in Detroit, day before the convention opens in that city.

## Ex Chi Cafe Op Hit With 16G Tax Bite

Chicago, May 29.

Judge John P. Barnes, Chi Federal District Court, slapped Harry Fields with a \$16,658 fine for failure to pay cabaret taxes for 1946. Fields, former owner of El Grotto, southside spot, paid \$5,000 and court ruled that the balance would have to be paid in the next five years at \$200 a month.

Liens totaling \$120,000 have been filed against Fields for non-payment on other taxes.

## KC Concerts Shift

Kansas City, May 29.

First major concert-lecture series here to move into the new KMBC TV Playhouse is the Town Hall schedule handled by E. H. Newcomb. Series has previously played the Music Hall of the Municipal Auditorium, where there has been some vying for suitable dates.

# SAM COSTA

(BRITISH BBC AND THEATRICAL STAR)

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# MEL BLANC'S

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## Night Club Reviews

Continued from page 38

**Thunderbird, Las Vegas**  
voice, he hits every impression of w.k.'s right on the button and seals off bargain by uncorking his own great characterization of "John L. C. Sivoney."

Hanging mimicry on voice of Arthur Godfrey in radio bit. Fontaine piles up carbon after carbon of pie stars, radio comics, and pash singers. However, it's the "Sivoney" sesh with expressive mugging that has customers rolling among the linen-topped tables.

Los Gatos, three agile youths, whip across speedy opener with acrobatics. Flips and tosses during highly mobile stunt build razzle-dazzle to a three-high, and fall onto stage scares daylight out of ringers.

Carl Vitale is booked here for one week, result of winning TV contest on Hawthorne show in Hollywood as Fontaine's protegee. Has a pleasant bary with which he fluidly etches three tunes, "Great Day," "If," and "Sorrento," for okay response.

Kathryn Duffy Dansations use holdovers, including the dazzling Magyar finale. Al Johns orch complies easily to all music demands. Will.

### Birdland, N. Y.

Slim Gaillard & Trio, Harry Belafonte, "Flip" Phillips Orch (15); \$2, minimum.

Continuing his policy of bringing in top musical names to this west side jazz rendezvous, Monte

Kay is presenting a neat rhythmic package in the current lineup.

Slim Gaillard heads the show with unusual musical interpretations. Backed by Jimmy Wood, bass, Billy Taylor, piano, and Charlie Smith, drums, Gaillard and his guitar are spotlighted in "Laughing in Rhythm," "Opera in Voot" and "Flat Foot Floogie." One of the few musical humorists around, Gaillard gives solid comic values to each number for good reception.

"Flip" Phillips fronts a lively crew that socks across a flock of fast paced tunes that please the room's hepcats. Crew's swing arrangements of "Cheek To Cheek" and "Lazy River" highlight their session, with maestro Phillips delivering some tenor sax licks that display his expert musicianship.

Harry Belafonte combines a number of pop and folk tunes for his vocal stint. His renditions of "Sky-lark," "Pennies From Heaven" and "A Rovin'" hold an audience weighted heavily with young jazz enthusiasts.

### Ciro's, London

London, May 25.

Cecil Landeau's "Around the Town," with Diana Monks, Harry Locke, Jagger Twins, Mercy Haystead, Shani Wallis, Lisbeth Kearns, Aleta Morrison, Irving Davies, Eleanor Fagan, Music, Bruce Merry, Norman Donnell; lyrics, Peter Myers, Alec Graham; choreography, Beatrice Appleyard; Ambrose Orch, Francisco Cano; Samba Band; Cover \$1.50.

The new Cecil Landeau revue makes no pretense at being lavish, but it is, however, slickly paced and neatly produced. It provides a pleasing 45-minute diversion at this ritzy club.

Show has special lyrics and music, and new dance routines with imaginative choreography by Beatrice Appleyard. Costuming is elegant, tasteful and entire production bears the stamp of care and thought in preparation.

The seven girls are in the opening number, a biting satirical lyric poking fun at the popular daily press. Harry Locke, who registered big in this club previously, socks with new impressions and raises plenty of laughs with a neat and witty one-man sketch giving the foreign viewpoint on the Festival.

Diana Monks and Irving Davies deftly duet a new song by Ralph Blane, "Boy Meets Girl," which describes one of the more notorious vice haunts of Soho, while Lisbeth Kearns has a pleasing solo number in "Street Song." "London in Season" is an effective ballet interlude with impressive routines by the Jagger Twins, Diana Monks, Aleta Morrison and Eleanor Fagan.

Shani Wallis displays more versatility than talent, but gives promise of a good all-around act. She does almost a bit of everything—singing, dancing, piano, but is not yet in the nitery class.

Mercy Haystead, Diana Monks and Lisbeth Kearns handle with poise and charm a topical lyric, "Festival Guides," loaded with sly digs and sure of good reaction. The finale, "Pearly Nights," with the full company, is a bright number keyed to the light style of the whole show. Myro.

### Blue Angel, N. Y.

Mildred Bailey, Eddie Mayhoff, Andy Williams, Del Ray, Ellis Larkin Trio; minimum, \$4.50.

The eastside intimerie business has been holding up fairly well during this period, a generally critical one for most spots. With Mildred Bailey's booking at the Blue Angel, Herbert Jacoby and Max Gordon have found a potent draw for the after-theatre set. Miss Bailey, long rated one of the top singers in jazz spheres, is able to charm customers with her smooth and sly interpretations. She's equally adept at blues or ballads and puts slightly indigo interpretations into some tunes without changing the lyrics.

Miss Bailey hasn't become fully acclimated to this eastside hospice. She recently essayed a comeback at the Bon Soir, a Greenwich Village boîte, after a long illness. She's a cinch for the Blue Angel.

The surrounding show also has a strong potential. Saloon has a potent intimerie comic in Eddie Mayhoff, an excellent mime. He lampoons odd characters, eschewing the better known names. His satiric stabs at the Rockefeller Center guides highlighted his efforts at show caught.

Andy Williams (ex-Kay Thompson & Williams Bros.) has increased his stature as a solo performer since making his debut at this spot a couple of years ago. He's attained the necessary smoothness and more savvy for nightclub audiences. His selection of tunes is fine and he gets off to a salvo.

Ellis Larkin trio provides competent musical backing and good listening. Completing the show is Del Ray' magico (New Acts).

Jose.

### Hotel Nicolet, Mpls.

(FLAME ROOM)

Minneapolis, May 26.

Carmen Cavallaro (2); Cecil Golly Orch (10) with Mildred Stanley. \$1-\$1.50, cover; \$2.50-\$3.50, minimum.

In his first Minneapolis appearance, playing this smart room, Carmen Cavallaro hits solid musical ground. Judging by reception at show caught, his keyboard session is right up local cafe society's alley.

The type of music dished out by the handsome pianist apparently holds almost universal appeal and is in the sure-fire groove. The established favorites, which retain their popularity through the years, as well as the current best-sellers, sound even better when given the Cavallaro treatment. His approach embraces distinctive and showy arrangements, skillful showmanship, smart lighting, scads of frills and furbelows that call for flashy finger and body gymnastics plus faultless routineing.

Cavallaro has able assistance from his own director, Jerry Vaughn, who accompanies on the mandolin or South American drums at times, and from Cecil Golly's fine show and dance orch. His verbal remarks are brief and to the point and gets in a few witty sallies at the same time. His is the show's only act and none other is needed.

Cavallaro shoves off with "Jealous" that had some classical overtones. "La Vie en Rose" seems built to order for his style. In rapid succession come a boogie woogie version of "Peer Gynt" melodies and, for changes of pace, several production numbers.

For windup the pianist plays requests departing to heavy applause. Mildred Stanley, with the Golly Orch, was in her usual fine vocal form. Room well occupied. Rees.

### Billy Gray's Band Box, Hollywood

Hollywood, May 25.

Patti Moore & Ben Lessy, Lenny Kent, The Double-daters (4), Bill Houce, Cliff Whitcomb; \$2.50 minimum.

Since selling the now-defunct Slapsy Maxie's to the Devore Freres more than three years ago, Sammy Lewis has been in local niteries only as a paying customer. He's back now as a partner in this fringe-of-Hollywood nitery, which has long been known for the same kind of fast and furious entertainment in which Lewis specializes. As an opening attraction, he brought in Patti Moore (Mrs. Lewis) & Ben Lessy, plus Lenny Kent. Result is 90 minutes of almost continuous laughs that are echoed by the merry music of the cash register.

Moore & Lessy, long-time local faves, are at their best in a room of this kind and they parlay their riotous nonsense for top response. Since last glimpsed in these parts, they've added a rollicking "Tales of South Passaic," warmed-up version of how the team was formed. It's peddled with their usual zest

and sly bits of business that earn attention. Another good bit is their "Breakfast in Bed" takeoff on morning radio. Team earns a beg-off in its own spot only after heeding demands for "Nellie," now virtually their trademark.

Off and on, Moore & Lessy spar with Lenny Kent (making his Coast bow with this stand) in routines frequently ad-lib and almost always hilarious. Kent, a fine stand-up comic, scores an immediate click with this date and he's a cinch for repeats. Material is deftly spiced with patron-pointed ad-libs that keep the laughs flowing freely, and he scores with his Texas buddy-buddy spot as well as takeoffs on Jack Cole's dancing and Billy Daniels' singing. Stuff is walloped across effectively. Kent often using a double-punchline technique to garner extra laughs.

Filling out the show, the Double-Daters, mixed quartet, show off a trio of numbers, "Great Day," "You're Just in Love," and "We're Legitimate." Last-named is over-long, but the act leaves an okay impression through arrangements keyed to get the best blend out of the voices.

Cliff Whitcomb keyboards the show-backing, with Bill Houce sitting in at the Steinway for between-shows songs and music.

Kap.

### Desert Inn, Las Vegas (PAINTED DESERT ROOM)

Las Vegas, May 23.

Jack Durant, Tessie O'Shea, The Langs (6), Johnny Mack, Walter Renner, Arden-Fletcher Dancers (8), Wally Decker, Carlton Hayes Orch (11); no cover, no minimum.

New Desert Inn chapter has enough variety to fill allotted 60 minutes and stack up okay as to overall amusement. Co-headlining are Jack Durant and Tessie (O'Shea) with the pair, having worked together in England, complementing each other.

Veteran comic, Durant takes closing slot to sally forth with a confident front, earning big yocks and mits all through the 15-minute sesh.

From surprise opener, the long-familiar pratfalling, he jumps into jokery, snapping gags across rapidly and not letting customers cool. In voice like sandpaper on a barrel bottom, Durant highlights with corking Clark Gable impression, heightened by comic's resemblance to the flicker star. Final short bit is a ludicrous Sidney Greenstreet and Peter Lorre tossaway for peak plaudits.

Tessie O'Shea, rotund English music hall singer-comedienne, was signed for this show only a few days before opening and in her first nitery appearance stateside she emerges as solid click. Songs are amusing as she recounts "Big Moments in Music," with bows to Bessie Smith, Kate Smith, Sophie Tucker. Flash segue into her "Two Ton Tessie" theme rocks the house. Essays bit of terps in latter, and movements, despite plenty heft, show fleetness. Exits to Gaelic-styled "Slow Boat to China," pulling neat economies. Should be great video bet.

The Langs, mixed sextet, combine fast acro flippers, aided by teeterboards, into speedy deucespot for sock response. Johnny Mack, highly accomplished tapster working in white tie and tails, tosses in some okay magico cane gimmicks along with footwork. Draws big palms for Bill Robinson and Eddie Leonard takeoffs.

Will

### Nautilus Hotel, Miami (DRIFTWOOD ROOM)

Miami Beach, May 26.

Archie Robbins, Mary Forrest, Stella & Jose, Freddy Calo Orch; no minimum or cover.

One of the best pair of acts to play this newest of oceanfront hotel cafes is Archie Robbins and Mary Forrest.

Robbins, working a local cafe date for the first time in a decade, (he's been an annual returnee to the Olympia Theatre), unveils an assortment of special material routines that keeps them laughing. Opening series of throwaway lines sets the mood with the build beginning with takeoff on "South Pacific" tunes. Follows with lyric lampoons on married life; on hotels, with new and old lines, all brought off for full values. Twist on "Manhattan Towers" is a neat one via a "basement in the Bronx" angle. Army gags are twisted into Parisian furlough with a blue tinge, but thanks to innocuous delivery, received in solid manner.

Mary Forrest is a tall, hand-somely gowned songstress who delivers her tunes in straightforward fashion to hefty palming. Opener is a special, "I'm in The Business," with lyric lead into fair impressions of Sophie Tucker and Hildegard. Best, and builder, is the Ethel Merman carboning, "La Vie En Rose" is handled with intelligent phrasing, as is "Diamonds Are a Girl's Best Friend." Encores are "Later Than You Think" sans mike, for ringdier participation, with special lines bringing the bou-off palms.

Stella and Jose hold over with authentic Latin dance interps. Freddy Calo and orch are okay on show-back. Larry.

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**Paramount, N. Y.**

Ray McKinley Orch (15), Peggy Lee (4), Red Buttons, Lane Bros.; "Sealed Cargo" (RKO), reviewed in VARIETY, April 25, 1951.

A successful stagelike presentation these days frequently involves talent that has scored in fields outside the theatre. It was a fortunate development for presentation houses that diskings brought to public attention a batch of names that draw customers into the theatre.

For the current Paramount bill, booker Harry Levine has tapped Peggy Lee, out of the recording field, and Red Buttons, comic who has achieved a high degree of popularity in club dates. Miss Lee's rep is sufficient to draw both matinee and evening crowds, while Buttons is good largely for night-time audiences. Ray McKinley's band is a good unit, and the Lane Bros. have been standard in theatres for years. In short, the current bill plays well and there's sufficient diversity to keep the customers interested.

Highlight is, of course, Miss Lee, a polished and capable stylist who has made good on several occasions at this house. Her Capitol biscuits are frequently longtermers on the bestseller charts. Her delivery of rhythm tunes is lively and her ballads carry considerable force. Her act is carefully produced and her tune catalog holds interest.

Miss Lee can handle virtually any type of tune. Treatments are designed for easy listening and she gets rewarding mits with every number. "Manana," a top seller of a couple of seasons ago, is still a potent bewoof number. The musical trio backing her gives the act further strength.

Buttons, likeable and youthful looking, has collected a batch of laugh-provoking routines. Major fault, at show caught, was the delivery of lines best understood mainly by tradesters. His most potent bit at show caught was nostalgic stuff built around a school-days autograph book. A familiar bit in his catalog, it's always surefire. Impression of German cafe entertainers also carries weight.

McKinley is an affable maestro who dresses standard musical offerings with some personality bits. He's good at gab and even gets response from the mob with attempts at storytelling. His instrumentation, five reed, six brass and three rhythm, makes for a pleasant brand of music. McKinley also does an effective session at the drums.

The Lane Bros., acro work gets the house warmed up nicely. Lads are lithe performers and their routines frequently bring heavy midterm mittings. Rope-skipping, their forte, has heavy impact.

Jose.

**Earle, Philly**

Philadelphia, May 29.

Cab Calloway Orch, the Four Tunes, Mrs. Bill (Elaine) Robinson, Pigmeat Markham & Co., Congareo Dancers (4); "Counterplay Meets Scotland Yard" (Col).

A trifle more sleek and no longer fighting at the old weight, Cab Calloway still dazzles with the footwork and gives a moderately frenzied impression of the old "hi-de-ho" man everybody knows. Last time here he fronted a combo, but once again he is back pacing a full-size orch and it's all to the better.

Calloway's band is on the melodic side, eschewing the blast and cacophony so favored by a sizeable part of the Earle's stubholders. He is proof that although styles and tastes in music may change, showmanship is constant.

Clad in a flashy tartan dress jacket, the Cab works tirelessly and gets them with his vitality and personality. The band registers best with its solo-filled "Blues" and the mambo time "Dance of the Penguins." He offers his time-honored "Minnie the Moocher" and even gets response from the crowd as he leads them through the "hi-de-hi's."

Solid reception goes to the Four Tunes, great favorites here through numerous cafe and stage appearances, plus their recordings. The Tunes (vocals and guitar) come in strong with their opener "Route 66," and follow it with "How Can You Say" and "Cool Waters," which are greeted with applause both at the start and finish by an audience obviously familiar and delighted with the waxed versions. Quartet is back for an encore with "Just in Case You Change Your Mind" and close with "The Last Round-up," which earns them repeated bows.

Jore traditional is the comedy relief from Pigmeat Markham & Co., in which Markham and his

partner, in preposterous get-up, win laughs with their takeoff on a northern city slicker and his country cousin from Georgia.

Elaine Robinson, widow of Bill Robinson, is spotted for a song-and-dance turn. Mrs. Robinson sings "Paper Moon" and vocalizes and steps agreeably to "Tea for Two," with polite recognition for both offerings. Fast jitterbug dancing is provided by the Congareos (two boys and two girls), who virtually knock themselves out to score.

Gagh.

**Palace, N. Y.**

Ellen & Drake, Bill Finch, The Top Notchers (3), Marilyn, Martinez & Iris, Leonardo & Anita, Hugh Forgie & Co. (3), Helene & Howard, Franklin & Moore, Artie Dana, Parker Bros. (2), Don Albert House Orch; "The Fat Man" (U-I), reviewed in VARIETY, April 4, '51.

For 85 minutes and 10 acts' worth for anniversary month (two years), the Palace tries to prove that vaude isn't dead yet at this stand. And maybe it isn't, what with standees collecting at the rails at first show (24) and the customers, dominated by oldsters, giving the bill a pretty fair nod. House is set to drop the standard pattern June 6, but reprieves will be on tap should boxoffice warrant. Test for vaude strength would naturally have a better basis with minor filmings, since "Fat Man" has obvious h.o. not injured any by good notices.

Bill is about equally divided between familiars and newies, with comic Artie Dana topping in next-to-closing ninth spot. The long-nosed runt starts slowly, builds to rolling laughs with rapid-paced gags, topical, impressions and poetics, and is strong on the Cantor-Jessell-Jolson-Durante nostalgia chirpings. Gets a near-begoff in 18-minute stint.

Cass Franklin and Monica Moore go over from opening "Just in Love" to "Sorrento." Scores also with moody "Be My Love" and a resounding "I Like You Just the Way You Are." They have both vocal and visual appeal.

Helene and Howard's ballroomology satire and eccentrics are topped by their exaggerated apache-zoot suit stylings, heavy on jitterbug and acro hoofing. Jan Howard serves as a good foil for diminutive, muscular Patrice Helene.

Leonardo and Anita, Latinos, open with their standard ventriloquial chore. Pancho the dummy, in saucy patter, done dialect style. They intrigue with the dummy holding a long-breath note, and top with multi-voiced Punch and Judy stint in which a half-dozen characters are manipulated behind a low counter. There's even a bubble-gum puppet in the assortment.

The Top Notchers, guitar-bass-squeezebox trio, are okay on hopped up "Civilization" and "Chinatown," with comedy interpolations, and better in "Juke Box Song" and takeoffs on Vaughn Monroe, the Ink Spots, Durante and Jerry Colonna, which draw the accolades.

Show tees off with rapid-fire Ellen and Drake terpercy, climaxing with a Harlem skakeroo after routine tap and "Tea for Two" numbers. There's fair novelty in Bill Finch's trick baton-twirling, but lad's high tossing and catches, and his figures and ribbon effects, produced via multi-hurd stick work in spotlight, are good exercises and well appreciated.

Marilyn, Martinez and Iris, latter a pretty vocalist, are a routine terper trio in their opening shoulder spins, high lifts and revolves, but cover these with a closing butterfly razzle-dazzle which earns them a terrific milt. Gal thrush does an offstage "All the Things You Are" and comes into view for another vocal too screamy in the higher register, then joins the duo in a Latin-motif dance with lifts and whirls that are easy to take.

Hugh Forgie & Co. two players and an announcer, come through with a badminton session of straight and trick stuff in which deliberate misses spark the corny comedy. A parachuting shuttlecock plus a two-bird trick shot exchange are high markers; lads might get somewhere if allowed more time to display their undoubted prowess in this ultra-novelty.

Closer is Parker Bros.' corking hand-to-hand acro turn. Gents, in neat pastel gymnastic togery, wallop with slow equilibristic, matching tricks, risley work, a back-twisting pullup and fancy postures. Get full stage in climbs on a double staircase, a toe lift and sundry muscularities.

With a lot of show and no time for potential encores, Don Albert moves his pitmen along at a split-second pace that makes the bill seem less of a vaudeathon.

**Capitol, N. Y.**

Les Brown Orch (17), with Butch Stone, Lucy Ann Polk, Stumpy Brown, Ray Sims, Dave Pell; Jimmy Wakely, Chas Chase, Ross & LaPierre; Les Jurvels; "Go For Broke" (M-G), reviewed in VARIETY, March 23, 1951.

New layout at this Broadway deluxer is far from a sensation but contains sufficient ingredients to satisfy the payees. Back from a three-week tour of U. S. military camps in Europe, Les Brown's band scores handsly in the musical department, while hillbilly warbler Jimmy Wakely (New Act) proves that rustic rhythms have virtually the same appeal on the Stem as in the sticks.

With instrumentation of eight brass, five reed and three rhythm, orch gets 65-minute session off to a snappy start with theme tune, "Leapfrog." Tenor saxist Dave Pell contrives a solo on the curtain-raiser and vocalist Lucy Ann Polk chirps a ballad to garner a fair reception, but bounces back with the faster tempoed "S'wonderful" for a better response.

Les Jurvels, standard balancing turn, net strong returns for their varied routines. Their closer, in which the lissome blonde gal does a headstand on a ball placed atop her male partner's noggin, is particularly effective.

Although new audiences have developed in Chas Chase's five-year absence from Broadway, the pantomimist-fire eater again emphasizes that a good sight act will click almost anywhere. Clad in baggy pants, he munches innumerable cigarets, does some comic hoofing and mimics Gypsy Rose Lee to register neatly.

Frank Ross and Anita La Pierre hold down the comedy slot. Endowed with an unusual larynx, he warms up with a carbon of Clyde McCoy's "Sugar Blues." Femme partner trills "Nobody's Baby," then moves into "St. Louis Blues." She's accompanied by Ross' unique harmonic effects. It's a smartly timed turn that reaps a solid salvo.

Brown combo rounds out the bill with "Slaughter on 10th Avenue," a brassy finale. His is a versatile crew that's well geared to presentation bookings such as the Capitol. Saxist Butch Stone, long with the outfit, comes off the band to croon "A Good Man is Hard to Find"; Stumpy Brown (leader's brother) does some okay hoofing, and Ray Sims joins Wakely to warble the Margaret Whiting part in the boss opera star's Capitol recording of "When You and I Were Young Maggie Blues." Gib.

**Titania Palace, Berlin**

Berlin, May 18.  
Bob Hope, Marilyn Maxwell, Les Brown Orch (18).

With such a scarcity of top name American entertainers in Berlin this season, the U. S. Air Force presentation of the Bob Hope show was welcomed with glee by both Americans and Germans in Berlin. Tickets were scarce and there were plenty of turnaways.

Hope and troupe live up to all expectations of a terrific show. Les Brown, holding the spotlight for a half hour before Hope's appearance with such numbers as "I've Got My Love To Keep Me Warm," "Slaughter on 10th Avenue" and "For Minors Only," gets the G.I. audience in a receptive mood for the headliner.

Majority of Hope's jokes deal with Bing Crosby, Jack Benny, his British shows and his trip through Germany. He duets "Just in Love" with Marilyn Maxwell and latter warbles "I Love the Guy" solo. Sidemen Butch Stone and Stumpy Brown do a comic dance which results in plenty cheers, and former is socko with "A Good Man is Hard to Find."

It was Hope's third appearance in Berlin since the war. Bill.

**Casino, Toronto**

Toronto, May 23.

Jack Carson, The Honey Bros. (3), Tommy Wells, Madalyn Russell, The Barretts (2), Rex Doyle, Archie Stone House Orch; "Double Deal" (RKO).

On a five-a-day sked, plus six on Saturday to accommodate the daily lineups, it looks as if Jack Carson and his unit will top the \$19,000 house record set a fortnight ago at the Casino by Gypsy Rose Lee. Carson is in on a 50-50 split on the week's gross, with a \$7,500 guarantee, he paying the acts.

The big guy, bluff and affable, is in and out of the 60-minute package and reveals that he's better on stage as a comedian than his film parts have demanded. He not only gives a diversified song-and-dance performance, as apart from the usual Hollywood player tradition of talk and nothing else, but participates in most of the acts—without being selfish—and is the good-

natured target for considerable and disrespectful mayhem. This is especially notable when he injects himself into the Honey Bros.' zany acrobatic act and receives plenty of knocking about by this convulsing strong-arm trio.

In addition to his swift-paced patter, Carson reveals neat baritone pipes in "Come to Me, My Melancholy Baby" and his gagged-up love scenes with Madalyn Russell, via the voice mimicry of Clark Gable, Peter Lorre and Ronald Colman. Diminutive Tommy Wells acts as straight man to Carson and takes lots of physical punishment.

Marty and June Barrett shape up neatly in their tapping and comedy ballets, with an agile oldtime soft-shoe finish, complete with strawhats and canes.

Madalyn Russell, comely brunet in strapless green gown (she owns a Mercury Records rep), gets over nicely alternating lusty and whispering delivery styles.

This is Jack Carson's show and the tireless trouper is the marquee name the customers are paying to see. McStay.

**Midland, K. C.**

Kansas City, May 23.

Patti Page, Don Rice, Lewis & Van, Clyde McCoy Orch (16), with Chris Abbott; "Inside St. Alight" (M-G).

With Patti Page riding the crest of her disk click songstress is a natural for some theatre time, and is making the most of it. GAC office has combined her with another of its properties in Clyde McCoy Orch to make a double-barreled unit. The merger had sufficient strength to light Loew's Midland stage for the first time in six years. With a four-day stand over the weekend, cream of the week's biz is the goal and proceedings got off to a sturdy start Friday (25).

Show carries interest high and is well paced throughout 55 minutes. After a brief introduction, Miss Page turns proceedings over to McCoy, and vet showman gets show going with rhythm arrangement on "Columbia, Gem of the Ocean," and his top trumpet version of "Three Little Words." Lewis & Van follow with fast terper turn, stairstep being their first entry and snappy challenge routine their closer.

Spotlight shifts back to the orch, with singer Chris Abbott doing nicely with "I'll Always Love You" and "Sorrento." He paves way for the orch in a memory lane chapter to "Those Old Photograph Records," winding with the inevitable "Sugar Blues" in fanciful arrangement.

Don Rice comedy entry has several bits good for steady string of laughs, particularly for his telephone turn, session as drunk, and general clowning with McCoy. Rice brings on Miss Page who goes straight to song giving the customers a generous assortment from both her clicks and folk songs. She leads into routine of six numbers with "Ever True, Evermore," follows with two disk winners, "Mocking Bird Hill" and "Would I Love You."

Midway, Miss Page works in lesser known "Down the Trail of Aching Hearts," and switches to "Tennessee Waltz" done in double voice for solid response. Antly spotted as the closer is "All My Love," her best of the route.

Quis.

**Olympia, Miami**

Miami, May 27.

Tyrrell & Winslow, Marty Max, Paul Remos & Toy Boys, David & Amora, Lore & Lita, Les Rhode House Orch; "Only The Valiant."

Blending of current layout makes for diverting session with stubholders reacting favorably most of the way.

This is first vaude date for cafe team of Alire Tyrrell & Dick Winslow, who've played the top spots hereabouts (Little Palm Club, Casablanca). They work the house with a sock parlay of straight and special material routines that keep the mits coming. Miss Tyrrell's mugging aids on the sight stuff, team's topper being their "Hollywood Audition" bit in which she reveals pipe range, with impresoes of screen thrushes particularly impressive. Hit also with version of "Baby, It's Cold Outside."

Marty May is a vet who knows his way about a vauder. His emceeing is on the smooth side and in own spot, clicks with blending of gags, satirization on video singers and standard violin bit.

Paul Remos & Toy Boys go well with the balancing and interweaving, comedy for hefty returns. Tee-off spot is held by David & Amora, Cuban terpers whose "sacred dance" with flame effects is the highlight. Juggling stint of Lore & Lita is okay. Palm-rouser is simultaneous spinning of assorted plates. Les Rhode house orch is fair on the backgrounding. Lary.

**Roxy, N. Y.**

Gae Foster Line, Paul Ash House Orch, Corinne & Valdez, Peggy Ryan & Ray McDonald, Irving Fields Trio, Mimi Benzell; "On the Riviera" (20th), reviewed in VARIETY, April 25, '51.

Current Roxy show was marked by a lack of pacing on opening night (Wed.), and there have been better shows, overall, that have played this house.

Mimi Benzell is top-billed, and the former Met Opera soprano enhances the stage with her brunet looks and a nifty white gown that shows her off advantageously. For vaudefilms and cafes, Miss Benzell is effective, vocally, with a varied routine of pops mixed with operatics and light opera. But she should cut down on the gab intrus to a couple of her numbers, along with the grind stuff on "Lo, Gentle Lark," which she lives up.

Peggy Ryan and Ray McDonald, from films, are a sprightly young pair who go through a session of hoofing that is especially marked by McDonald's dexterity on the taps. Miss Ryan is a little too affected in her hoydenish attitude; she doesn't have the experience to get away with what she's trying to do.

Irving Fields, with his instrumental trio, contributes a sock session of Latin dance music he's composed; it's an unusual act for the Roxy and, musically, Fields gives an expert performance at the 88s. However, Fields, too, should brush up on his talk.

Corinne and Valdez are clicko as the opening act with the expert ballroom stuff marked by their precision work.

The Roxy's opening production, which also opens the show, is pretty to watch, but could be cut down. It's formation stuff, with the Gae Foster girls waving large plumage, aided by smart lighting. Kahn.

**Apollo, N. Y.**

Duke Ellington Orch (15) with Juma Sherrill, Al Hibbler; Roll & Top, Alsa Ming, Howell & Bousier; "Twilight in the Sierra" (Rep).

With the Duke Ellington orch headlining, the house has one of its best marquee draws in months. House was near capacity at show caught (25).

Although the orch was reorganized only recently (on the Coast), it is well integrated and has showmanship. Ellington's rich musical styling is still evident, and his crew, with seven brass, five reed and three rhythm, furnishes a listenable tempo. Despite the fact that Ellington holds his pianistics to a minimum, his top sidemen, are given ample opportunity to display their musicianship with solo licks on such numbers as "Take the A Train," "Threesome" and "Love You Madly."

Louie Belson wraps up the show with an exciting drum solo of "Skin Deep." Band is assisted by two top vocalists in Juma Sherrill, who delivers "Love You Madly" and "St. Louis Blues," and Al Hibbler, who socks across "Old Man River" and "Trees" for solid impact.

Terpsters Roll & Top score in their fast-stepping turn. Their version of "The Applejack," welding be-hop and taps, nets good results. Alsa Ming, Oriental, scores with stunts on a tight wire. Gal's dancing, juggling, spits and somersaulting draw a hefty milt. Howell & Bousier, comics, win easily with sharp delivery. Their blending of songs and comedies are above par for this house.

**Stanley, Pitt**

Pittsburgh, May 22.

Josephine Baker, Leo DeLano, 3 Buckets, Buddy Rich, Max Adkins House Orch; "Redhead and Cowboy" (Par).

It's just possible Josie Baker will have the first setback here during her sensational American tour. That guess is based on a very ordinary opening day, although management's quick decision is going to four-a-day after a, finally scheduling five may be a tipoff. This marks first flesh for WB deluxer since Christmas Week, when Arthur Godfrey "Talent Scouts" unit came in.

On basis of her performance here, La Baker looks like a great job of exploitation and promotion. As a performer, she develops little of the expected fireworks, doing a competent job but certainly not coming up to the advance heralds. American-born Paris favorite does reveal a stunning wardrobe which knocks the eyes out; shakes a little, sings agreeably and has a flair which doesn't, however, stand up over the distance. Gal needs plenty of lighting and production. There wasn't much of either when caught, although the musical background with Buddy Rich directing (Continued on page 62)







# \$5,635,200 PRODUCTION OUTLAY

## Logan Sore That 'Roberts,' Which 'Soothed' Truman, Was Banned to GI's

Washington, May 29. After attending a performance of "Mister Roberts" at the Gayety here last Thursday night (24), President Truman went backstage to shake hands with the entire cast. In thanking the star, Tod Andrews, and other members of the company, he said, "I don't know when I have ever spent a more enjoyable evening. It made me forget all my troubles."

Mrs. Truman sent a message backstage via a Secret Service man to Robert Ross, who plays Doc in the show, that her favorite line was his when he read letter from home. "My wife has some new wallpaper for the living room."

Notice that the President and a party might attend the Thomas Hegggen-Joshua Logan play was received by the management only two days in advance. Secret Service men occupied the rows immediately ahead of and behind the Trumans and there were apparently about 60 or 70 men backstage and in the front of the house. All the cast members who wear web belts in the play were searched to be sure the guns they carry were not dangerous.

**Burned at Gen.'s Wife**  
Joshua Logan, co-author and star of "Mister Roberts," said yesterday (Tues.) that if the play is acceptable for Mrs. Truman and helped the President forget his troubles, it's unfortunate that it's considered objectionable for the occupation troops in Germany. He said that he had not yet written Gen. Thomas T. Handy, Commander-in-Chief of the European Command, to protest the latter's recent banning of the all-GI production of the show there, but intends doing so in a few days.

He is particularly burned, since

(Continued on page 58)

## Zorina, Carson, Haymes Signed for New Dallas State Fair Musicals

Dallas, May 29. The State Fair Musicals, formerly the Starlight Operetta, has announced its complete talent lineup for its 10th season of summer theatre. Six shows will each have a two-week run, beginning June 11. Musicals move into the air-conditioned State Fair Auditorium for the first time, hence dropping of the Starlight Operetta tag.

Chorus auditions began last week with arrival of Mary Hunter, director; Lehman Engel, musical director; Saul Schechtman, assistant musical director; Donald Sadler, dance director; Douglas Morris, technical director, and Peter Wolf, set designer.

Charles R. Meeker, Jr., managing director of State Fair Auditorium, announced bookings as follows:

"Where's Charley?" starring Eddie Foy, Jr., with Evelyn Ward, June 11-24. "Song of Norway," starring Walter Cassel, Frances Greer and Maria Tallchief, with Elaine Malbin and Erik Rhodes, June 25-July 8. "Texas, Lil' Darlin'," starring Jack Carson, with Danny Scholl and Susan Johnson, July 9-22.

"I Married an Angel," starring Vivienne Segal, Vera Zorina and John Brownlee, with Hiram Sherman and Xenia Bank, July 23-Aug. 5. "Miss Liberty," starring Dick Haymes, with Nola Fairbanks and Odette Myrtil, Aug. 6-19.

"The Merry Widow," starring Dorothy Kirsten, with John Tyers and Lloyd Thomas Leech, Aug. 20-Sept. 2.

### Delmar at L'ville

Harry Delmar has postponed his production of "Happy as a Lark" in order to stage musicals at the Louisville Memorial Auditorium, Louisville, Ky.

Delmar's first production there will be "Get Your Gun" starting June 29.

## Hurok Signs Zeller To Baton for Sadler's

Bob Zeller sailed from N. Y. for England last night (Tues.) to be guest conductor of the Festival Ballet in its current London season.

He has also been signed by Sol Hurok to conduct the Sadler's Wells Theatre Ballet in its first U. S. tour next season.

## Stewart, 15, Sets Film Pact Direct

Johnny Stewart, who withdrew from "King and I" this week to fill a Hollywood contract, reportedly arranged the deal by himself. He has never had an agent, having negotiated his original agreement with Rodgers & Hammerstein for the featured adolescent-lead in "Happy Time" and similarly handling the pact under which he transferred to the same management's "King and I."

They tried to dissuade the 15-year-old actor from taking the long-term Hollywood contract, arguing that because of the increased financial obligations involved in moving to the Coast, and the upped tax rate applicable to his higher salary there, he might actually end up with less net income. However, the youngster answered merely that the film deal was what he wanted, and that was that. He had previously refused to take a run-of-the-play contract for "King and I," apparently with the intention of being free for a Hollywood offer, so he was free to give two weeks' notice when he got the studio terms he wanted.

Jackie Collins, 13, who succeeded him as the Siamese crown prince in "King and I" and who goes into the musical matinee today (Wed.), was chosen after Rodgers and Hammerstein had auditioned 73 applicants last Thursday (24). Fact that the producers took a display ad in the dailies to attract candidates for the assignment indicated how seriously they regarded the task of finding a suitable replacement. It was the first time in memory such an ad had appeared.

## FARRELL PAYS \$2,000 TO GET OWN PRESSAGENT

Anthony B. Farrell, a substantial backer of "Two on the Aisle," new Arthur Lesser revue currently in rehearsal, has paid \$2,000 to cancel the existing pressagent contract for the show so as to have his own p.a., Nat Dorfman, do the publicity. At regular union scale, that amounts to about eight weeks' employment, including tryout and Broadway run.

Lesser's original contract, on a run-of-the-play basis, was with Jean Dalrymple. However, when Farrell became involved with the production, with Lesser using his office and his general manager, Ben Segal, it was decided to make the switch. Matter was arranged through the union, the Assn. of Theatrical Press Agents & Managers.

"Aisle," starring Bert Lahr and Dolores Gray, with Colette March and as featured dancer, is due at Farrell's Hellingier Theatre, N. Y., in mid-July.

### Lakewood's 51st Year

Skowhegan, Me., May 29. The Lakewood Theatre, opens here for its 51st year Saturday, June 2, with S. N. Behrman's "The Second Man."

James Daly, Hope Newell, Skedee Miller and Mary McNamara will play leads. Henry Richard will direct.

## '50-'51 SEASON IN BIG INCREASE

By HOBE MORRISON

From a financial standpoint, the season of 1950-51 was fairly good. It stacks up considerably better than last season but, on a general average, promising a lower eventual payoff than the 1948-49 season. As in the 1948-49 semester, but unlike last season, indications are that the profit from the hits may ultimately more than offset the losses on the failures this year. The 1950-51 season ends this week.

There were 83 productions on Broadway during the season, excluding return engagements of "Where's Charley?" and "Oklahoma" and the spiritual-psychological uplift whasis, "Jotham Valley," presented by Moral Re-Armament, and figuring the D'Oyly Carte repertory of four Gilbert & Sullivan bills as one entity. The 10-show schedule of the ANTA Play Series accounted for a major part of the production upbeat.

There was a total of \$5,635,200 invested in production during the season, an increase of \$1,781,400 over the previous year. The figure for 1949-50 was \$3,853,800 (plus \$371,100 on seven tryout flops) for 56 productions. The amount for 1948-49 was \$6,760,000 (plus \$223,000) for 63 shows. Thus far, the irreparable loss has been \$4,828,900, including \$3,369,000 on 41

(Continued on page 56)

## Aldrich, Holtzmann Quit Stock Mgrs. in Tiff On Release of 'Brigadoon'

In protest against what they regard as unjustified pressure methods used by the organization's board of directors, Richard Aldrich and David Marshall Holtzmann have resigned from the Stock Managers Assn. Their action followed a dispute over release of the stock rights to "Brigadoon" in the Boston area this summer. On another front, Holtzmann reached an agreement with the Assn. of Theatrical Press Agents & Managers over the hiring of union members for the four New England strawhats he's managing this season, during Aldrich's absence on Naval service.

Having signed to do a revival of "Brigadoon" during August at the South Shore Music Circus, Holtzmann sought to prevent Lee Falk from producing the Alan Jay Lerner-Fredrick Loewe musical at the Boston Summer Theatre during July. He claimed that prior presentation of the show by Falk would affect its draw at Cohasset, where a sizable portion of the potential audience would presumably come from nearby Boston, only about 20 miles away. He could not move his production of the show forward because of talent contracts for that and other shows, he explained.

With the support of the SMA board, which has consistently opposed "exclusive" release of rights, Falk arranged through the "Brigadoon" authors and their agent, Richard LaMarr, to obtain the show for July presentation. So Holtzmann and Aldrich, despite the urging of several SMA mem-

(Continued on page 59)

## Krakeur Takes Option On 'Casey Jones' Musical

"Casey Jones," musical comedy based on the legendary story of the doomed railroad engineer, with book by Richard Flournoy, music by Vernon Duke and lyrics by Sammy Cahn, has been optioned by Richard W. Krakeur. Production in the fall is planned.

Already on the producer's fall schedule is "Twilight Park," A. B. Shiffrin play originally tried out at Margo Jones' Theatre '31, Dallas, under the title of "Willow Tree." He and Fred Fink "hoff" are featured in the current Broadway hit, "Affairs of State."

## Rodgers, Hammerstein Hit Record Legit Earnings With 'Okla.,' 'Pacific'

### B'way Productions

	1949-1950	1950-1951
No. of Shows	59	83
Straight Plays	28	42
Musicals	15	13
Revivals	12	26
Adaptations (drama)	4	6
Adaptations (musical)	5	6
Importations	10	13
Return Runs	2	2

Richard Rodgers and Oscar Hammerstein, 2d, with "Oklahoma" still the top money-maker of modern stage history and "South Pacific" rapidly gaining on it, are far and away the top coin authors of the contemporary legit picture. The collaborators' newest entry, "King and I," is currently a huge grosser, but is not yet a definite bet to earn much profit.

"Oklahoma," produced by the Theatre Guild, returned to Broadway last night (Tues.) after an absence of three years. The musical version of Lynn Riggs' "Green Grow the Lilacs" originally ran on Broadway five years and at least one company has been on tour almost continuously for nearly eight years, besides clicking in various foreign editions. It established a run record in London and is still touring the British provinces.

Thus far, the production has distributed profits of \$4,275,500, including a \$60,000 payment on this season's tour as well as returns from British and other foreign engagements, record album sales, etc. The stock rights have not been released and there has been no film sale, nor is there any such prospect for the near future. For the last few weeks of the current season's tour the operating net has varied from a profit of over \$6,000 to a loss of about \$5,000.

The operating nut has been averaging about \$14,000, exclusive of theatre share, but including travel, hauling, etc. There has been considerable advance b.o. interest in the Broadway return, but even a break-even on the engagement, would be figured profitable, because the Guild intends to tour the production again in the fall and it would cost about \$25,000 to close and reopen the show.

According to the most recent accountant's statement on the British operation, the "Oklahoma" engagement there had profits of \$233,569 for its first three years through April 5, 1950. Gross receipts for the first year, ending

(Continued on page 57)

## Musical 'Alice' Set For Tour of Barn Circuit; Other Strawhat News

Musical version of "Alice in Wonderland," with music by John C. Sacro, lyrics by Frances Pole and some songs utilizing the original verses by Lewis Carroll, will tour the strawhat circuit this summer. The show, originally produced by John Huntington at Brattle Hall, Cambridge, Mass., when he operated it as the Cambridge Summer Theatre, is being revived by him for the barn dates.

Show will open June 18 at the Grist Mill Playhouse, Andover, N. J., subsequently playing the Bucks County Playhouse, New Hope, Pa.; Boston Summer Theatre; Huntington's Spa Theatre, Saratoga, N. Y.; Westchester Playhouse, Mt. Kisco, N. Y.; Norwich (Conn.) Summer Theatre; Pocono Playhouse, Mountainhome, Pa.; Clinton (Conn.) Summer Theatre; Westport (Conn.) Country Playhouse, and Drew Memorial Theatre, East Hampton, L. I.

Florence Forsberg will play the title part, with John Henson, William Krach, Roy Raymond and Bruce Adams among the other 10 members of the touring cast, with lesser parts to be filled by the resident companies.

Another touring package, produced by Karl Malden, staged by John Stix and booked by the William Morris agency, includes Nina Foch, Kim Hunter, Malden and Scott McKay in Philip Barry's "Animal Finedom." It opens June 4 at Westport.

Pocono Facts Season

Mountainhome, Pa., May 29. Fifth season of the Pocono Playhouse in Mountainhome, will open

(Continued on page 59)

## B'way Run For 'Dream' Nixed

Proposal to move the N. Y. City Center revival of "Dream Girl" starring Judy Holliday and Don DeFore, to Broadway for a commercial run has fallen through. Reason appears to be two-fold. Primarily, Miss Holliday and her agents, the William Morris office, prefer to book her for a strawhat tour in the Elmer Rice comedy, at a reported asking price of \$4,000 a week, plus 50% of the profits. An added reason is that the scenic artists' union doesn't permit Broadway use of settings from a City Center showing.

Both the Playwrights Co., of which Rice is a member, and the Theatre Guild were working on the project of taking over the City Center production for a commercial run, the former with the idea of presenting it on Broadway at pop prices and the latter with the intention of sending it on a tour of subscription cities in the fall. Miss Holliday is under contract to Columbia Pictures, but has no film scheduled at least through August and probably some time in the fall.

However, the Morris office has been offering the actress for summer theatre appearance in "Dream Girl" and both they and she apparently prefer such deals to continuing in the City Center production, either on Broadway or for a summer run at the Center. Latter possibility was suggested by the Center management, and apparently would have been permissible under union rules, but was nixed by the star.

Odd angle of the scenic artist ruling in the case of "Dream Girl" is that the setting for the Center revival of the play was actually used in a previous Broadway show, Max Gordon's production of "Small Hours," and was therefore technically built under regular union conditions. However, the union habitually frowns on any suggestion of using Center productions for commercial runs, so the matter of a concession in this instance was not raised.

It was not known yesterday (Tues.) how many strawhat bookings have thus far actually been lined up for Miss Holliday.

## NEW HAVEN SHOW TRAIN NOW GOES TO N. HAVEN

New Haven, May 29.

N. Y. New Haven & Hartford, R.R., which has been sponsoring a series of Broadway Show Trains for the past couple of years, will inaugurate a new branch of this activity when a trainload of show fans hits this town on Tuesday, June 12.

Capitalizing on the importance of New Haven as a legit (particularly tryout) center, it has scheduled a special train on that date for a performance of "Two on the Aisle," which is having its world premiere at the Shubert June 11. Train originates in Springfield, Mass., with stops enroute at Hartford, Berlin and Meriden.

Idea ties in with Shubert manager Ben Segal's embryo plan to book more extended runs here, with the help of an out-of-town attendance boost.



# B'way Tix Situation Still Snafued; Brokers Trying to Untangle Knot

With negotiations for a new theatre ticket code at a standstill, apparently until late summer or early fall, the ticket situation on Broadway seems more confused than ever. Various matters are up in the air, including the question of a possible revival of "buys," modification of the theatre party setup, proposed regulation of subscription organizations and increase of the broker fee from 75c to \$1 (plus tax).

The brokers, through their attorney, Jesse Moss, recently sought to speed some solution of the situation, by adoption of a new code to replace the one that expired last August. Four basic points of supposed agreement were listed by Moss in a letter to James F. Reilly, executive-director of the League of N. Y. Theatres, with a request that negotiations be concluded soon and the new code put into effect. However, Reilly's reply expressed objection to the four points in that "form" and, after indicating that the matter requires "further discussion," reported that he was going on vacation and would not return until the latter part of June.

The four points outlined in Moss's letter as substantially agreed upon by the brokers and the League and Actors Equity, which is a party to the code setup, were as follows: (1) All broker allotments would be set and could not be changed without approval by the code authority, with Reilly checking up on the situation weekly; (2) clarification as to whether the proposed 25% allotments to the brokers prior to a show's opening and 50% after the opening would be maximum or minimum; (3) subscription organizations

## SWANK MAIN LINE GETS 1ST PHILLY AREA TENT

Philadelphia, May 29. Unusual deal whereby the Philly area will get its first tent theatre is about to be consummated between the Dan Kelly-Fred Magher real estate interests in Philly and the Wilbur Evans-Pat Hurley combo, operators of the St. Petersburg (Fla.) Operetta this past winter. Location will be Drexel Brook, swank \$2,000,000 country club-apartment layout south of the Main Line, with developers Kelly and Magher supplying the natural site, seating and all necessary construction. They'll charge it off to promotion.

As with the St. Pete setup, Evans and Hurley will be partners: singer-impresario Evans handling the production-direction chores, with Hurley responsible for front of house and press relations. Evans expects, also, to star in a majority of proposed musicals.

Newest addition to the east's canvasback colosseums will be known as the Drexel Brook Operetta, with 1,000 seats and a \$3.10 top planned. It's expected that a 10-week season will begin June 30.

Drexel Brook is 40 miles from Lambertville, N. J., where St. John Terrell's Music Circus is situated.

## Unlyrical Fantasy Stirs Heat in Off-B'way Show

Announced as "a lyrical fantasy for the gentle people," the production of "The House of Pierrot" at the Cherry Lane Theatre, N. Y., (24) turned out unlyrical and ungente, involving fistcuffs and a final walk-out by the actors, unpaid for six weeks.

After one postponement, before an invited audience, opening night curtain rose on a reading of the script by author-director Charles A. Dunleavy, who had earlier halted the sale of tickets. The literal, repetitious script seemed hardly worth all the trouble.

## Future B'way Schedule

"Seventeen," Century, week of June 11 (trying out).  
"Courtin' Time," National, June 13 (trying out).  
"Two on the Aisle," Hellinger, July 12 (rehearsing).  
"Saint Joan," Cort, Oct. 4.

## Gish in Revised 'Mabel' Set for Strawhat Dates

A revised version of "Miss Mabel," with Lillian Gish as star, will play a series of barn dates again this summer. Of eight proposed bookings, the following four are already set: Bucks County Playhouse, New Hope, Pa., June 18; Berkshire Playhouse, Stockbridge, Mass., June 23; Clinton (Conn.) Playhouse, July 2, and Sealcliffe (L. I.) Playhouse, July 9.

Alexander S. Ince and Joel W. Schenker, who are producing the play and hope to bring it to Broadway next fall, recently received the revised script from the author, R. C. Sherriff. They had arranged with Arthur Sircorn to go to London to confer with him on suggested changes.

"Miss Mabel," a London success of several seasons ago, toured the citrionella circuit last summer with Miss Gish in the title part.

## Toronto Preps First Tent Show Setup; 'Norway' To Bow in 50G Production

Toronto, May 29. With the big top now being erected, plus installation of 1,640 reserved arm-rest seats, rehearsals commence here on June 4 for "Song of Norway," the teoff on a 13 weeks' summer schedule of musical shows under canvas, and first experiment here of outdoor theatre in the arena style.

About \$50,000 is reported put up for the opener by a Toronto syndicate of six men under tag of "Music Circus of Canada, Ltd.," with R. S. Lampard, local stockbroker, in as president and general kimpin.

Bulldozers are currently excavating the orchestra pit and levelling the audience area at Dufferin Park in the heart of town. Site has been tagged "Melody Fair" and will also have pavilions selling tea and sandwiches during intermission.

Evening tariff will be \$3 plus tax (\$3.40 top), with scale descending to \$1.15. Matinee scale is \$1.50 to 75c. Producer is Leighton K. Brill who was associated with Rodgers & Hammerstein for several seasons. Director is Ben Kamsler, with Arthur Lief conducting in the pit and Natasha Carr as choreographer and ballet mistress. David Thimar is leading male dancer. Kathleen MacVicar is p.a.

Dancers and chorus, latter recruited from the Royal Conservatory of Music here, are Canadian; but stock leads for the summer series are Americans and include Stanley Carlston, Carolyn Adair, Louis Brooks, Andrey Guard, Harold Brown, Virginia Oswald and Iggie Wolfington, plus recurrent guest stars.

For the "Song of Norway" opener, for 11 days commencing June 21, Lawrence Brooks will sing his original lead role. Other guest stars will include Brian Sullivan of the Met singing the lead in "Show Boat" and "Rosalinda," with Kay Connor opposite in both and Bill Smith singing Joe in "Show Boat." Eddie Roelker and Anne Bollinger of the Met will sing opposite each other in "Vagabond King" and "Desert Song." Louis Brooks and Audrey Guard sing the leads in "Roberta."

Other musicals scheduled include "Brigadoon," "Bloomer Girl," "Chocolate Soldier," and "Rose-Marie."

## Fuchs, Jacobson To Costar in 'Worry'

Leo Fuchs and Irving Jacobson, Yiddish legit comedians, will be costarred in "Don't Worry," new American-Yiddish musical by Abe Ellstein which will open the 1951-52 season at the Second Ave. Theatre, N. Y., early in October.

The bi-lingual English-Yiddish musical will be produced jointly by Jacobson and Edmund Zayenda, and is to be directed by Fuchs. Comedienne Yetta Zwerling will be featured.

# 1950-51 Broadway Season

Key to parenthetical designations: (F) Straight Play, (M) Musical, (P) Amount at which show was financed, (C) Production cost, including tryout but excluding bonds, (D) Distribution thus far, (A) Additional assets, including undistributed profits, cash reserve, bonds, etc., (E) Weekly earnings at present boxoffice pace, (L) Loss, (W) Number of weeks played through next Saturday (24).

HITS				
(7 Plays, 2 Musicals)				
"Affairs of State" (P) (F \$400,000) (C \$400,000) (D \$150,000) (A \$25,000) (E \$45,000) (W-36)	"Lady's Not for Burning" (P) (F \$400,000) (C \$300,000) (D \$80,000) (A \$5,000) (W-10; closed)	"Bell, Book and Candle" (P) (F \$75,000) (C \$47,000) (D \$100,000) (A \$100,000) (E \$3,000) (W-20)	"Moon Is Blue" (P) (F \$75,000) (C \$48,100) (D \$25,000) (A \$30,000) (E \$4,000) (W-13)	"Season in the Sun" (P) (F \$400,000) (C \$45,000) (D \$100,000) (A \$22,000) (E About breaking even) (W-36)
"Call Me Madam" (M) (F \$250,000) (C \$325,000) (D \$335,000) (A \$60,000) (E \$11,000) (W-34)	"Twentieth Century" (P) (F \$25,000) (C \$25,000) (D \$32,500) (A \$63,000) (E \$2,000) (W-33)	"Country Girl" (P) (F \$75,000) (C \$63,000) (D \$75,000) (A \$10,000) (W-30; closing)		
"Guys and Dolls" (M) (F \$250,000) (C \$177,000) (D \$230,000) (A \$155,000) (E \$10,500) (W-28)				
Totals: (F \$975,000) (C \$883,500) (D \$1,154,100) (A \$479,000)				

STATUS NOT YET CLEARLY INDICATED				
(3 Plays, 4 Musicals)				
"Darkness at Noon" (P) (F \$100,000) (C \$68,000) (D \$30,000) (A \$45,000) (E \$2,000) (W-21)	"Rose Tattoo" (P) (F \$100,000) (C \$80,100) (D \$40,000) (A \$30,000) (E \$1,000) (W-18)	"Flashdance" (M) (F \$200,000) (C \$180,000) (A \$40,000) (E \$5,000) (W-3)	"Stalag 17" (P) (F \$50,000) (C \$30,000) (A \$30,000) (W-4)	"Tree Grows in Brooklyn" (M) (F \$200,000) (C \$218,000) (A \$65,000) (E \$10,000) (W-7)
"King and I" (M) (F \$300,000) (C \$340,000) (A \$150,000) (E \$10,000) (W-10)				
"Make a Wish" (M) (F \$250,000) (C \$330,000) (A \$50,000) (E About breaking even) (W-7)				
Totals: (F \$1,140,000) (C \$1,157,100) (D \$70,000) (A \$465,000)				

FAILURES				
(34 Plays, 7 Musicals)				
"Angel in the Pawnshop" (P) (L \$55,000)	"King of Friday's Men" (P) (L \$45,000)	"Legend of Sarah" (P) (L \$54,000)	"Let's Make an Opera" (M) (L \$75,000)	"Live Wire" (P) (L \$70,000)
"Angels Kiss Me" (P) (L \$40,000)	"Autumn Garden" (P) (L \$70,000)	"Barrier" (M) (L \$30,000)	"Billy Budd" (P) (L \$105,000)	"Bless You All" (M) (L \$228,000)
"Black Chiffon" (P) (L \$3,000) (But backers were repaid)	"Burning Bright" (P) (L \$65,000)	"Curious Savage" (P) (L \$50,000)	"Daphne Laureola" (P) (L \$35,000)	"Day After Tomorrow" (P) (L \$40,000)
"Edwina Black" (P) (L \$45,000)	"Enemy of the People" (P) (L \$75,000)	"Four Twelves Are 48" (P) (L \$45,000)	"Giuseppe Smith" (P) (L \$45,000)	"Golden State" (P) (L \$50,000)
"Gramercy Ghost" (P) (F \$50,000) (C \$75,000) (W-6)	"Green Pastures" (M) (L \$200,000)	"High Ground" (P) (L \$50,000)	"Hilda Crane" (P) (L \$60,000)	"King Lear" (P) (L \$60,000)
Totals: (L \$1,349,400)				

ADDITIONAL				
(20 Shows)				
The American National Theatre & Academy presented the ANTA Play Series of 10 shows at an aggregate estimated loss of \$50,000. It included "Tower Beyond Tragedy," "Cellar and the Wall," "Twentieth Century" (moved to Broadway for a commercial run), "House of Bernarda Alba," "Peer Gynt," "Mary Rose," "L'Enfer des Femmes," "Night Music," "Little Blue Light" and "Getting Married." Total production cost of the series was around \$120,000.				
N. Y. City Theatre Co. presented a return engagement of a previous season's Broadway success, "Madwoman of Chaillet," and offered revivals of "Captain Brassbound's Conversion," "Royal Family," "Richard II," "Taming of the Shrew," "Dream Girl" and "Idiot's Delight" for an aggregate profit of about \$45,000.				
Archie Theatre produced four shows, "Julius Caesar," "Medium" and "Telephone," "Arms and Man" and "Razle Dazle," at a loss of about \$50,000.				
Festival Theatre did stock revivals of "Paradise," "Lady from the Sea" and "Burned in Texas" and closed a fourth show, "Crimes and Crimes," during tryout, at an aggregate loss of \$30,000.				
Theatre Venture lost about \$10,000 on a revival of "Mrs. Warren's Profession," the first of a proposed series at the Bleecker Street Playhouse.				
D'Oyly Carte Opera Co. of London, netted an estimated \$30,000 on a four-week Gilbert & Sullivan repertory engagement, after taking a loss on a preliminary tour.				
Moral Re-Armament lost an estimated \$30,000 (excluding production costs) on a four-week engagement of "Jotham Valley."				

CLOSED OUT OF TOWN				
(Excluding Stock Productions)				
"Captain Carver" (P) (L \$40,000)	"Little Boy Blue" (M) (L \$75,000)	"Man That Corrupted Hadleyburg" (P) (L \$25,000)	"Mike MacCauley" (P) (L \$40,000)	"Red, White and Blue" (M) (L \$50,000)
"If You Please" (M) (L \$42,000)	"Lady from Paris" (M) (L \$150,000)	"Let Me Hear the Melody" (P) (L \$90,000)	"Little Henry" (P) (L \$50,000) (Closed in rehearsal)	Totals: (L \$1,333,000)

CURRENT HOLDOVERS FROM PREVIOUS SEASONS				
1948-49				
"Kiss Me, Kate" (M) (F \$180,000) (C \$174,000) (D \$1,176,000) (A \$80,000) (E About breaking even) (Two companies)	"South Pacific" (M) (F \$225,000) (C \$183,000) (D \$220,000) (A \$300,000) (E \$1,000) (Two companies)			
Totals: (F \$405,000) (C \$357,000) (D \$1,396,000) (A \$1,100,000)				

HOLDOVERS THAT CLOSED DURING 1950-51				
1947-48				
"Mister Roberts" (P) (F \$100,000) (C \$90,000) (D \$1,350,000) (A \$45,000) (Two companies)				
1948-49				
"Death of a Salesman" (P) (F \$100,000) (C \$54,000) (D \$397,000) (Revenue from film sale to come)	"Where's Charley?" (M) (F \$250,000) (C \$100,000) (D \$450,000) (A \$12,000)			
"Detective Story" (P) (F \$75,000) (C \$65,000) (D \$207,000)				
Totals: (F \$425,000) (C \$319,000) (D \$754,000) (D \$317,000)				

1949-50				
"As You Like It" (P) (F \$100,000) (C \$102,300) (D \$116,300)	"Clutterbuck" (P) (F \$50,000) (C \$43,000) (D \$30,000)	"Cocktail Party" (P) (F \$40,000) (C \$31,000) (D \$20,000)	"Come Back, Little Sheba" (P) (F \$40,000) (C \$40,000) (L \$40,000)	"Consul" (M) (F \$100,000) (C \$70,300) (D \$100,000)
"I Know My Love" (P) (F \$75,000) (C \$60,000) (D \$150,000)	"Innocents" (P) (F \$60,000) (C \$57,300) (L \$30,300)	"Lost in the Stars" (M) (F \$100,000) (C \$105,000) (L \$30,000)		
Totals: (F \$575,000) (C \$572,900) (D \$761,300) (A \$175,000) (L \$385,300)				

RETURN				
1942-43				
"Oklahoma" (M) (F \$90,000) (D \$4,335,500, including \$60,000 this season) (A \$25,000)				

## Prod. Outlay

Continued from page 35

flops, \$1,323,000 on 10 tryout closings, and various assorted deficit categories. The distributed profits thus far on the season's productions total \$1,301,100, and there are \$875,000 in liquid assets such as undistributed profits, cash reserve, bonds, etc.

There have been nine hits thus far, including seven straight plays and two musicals. The status of seven other entries, including three plays and four musicals, isn't definitely indicated. In many cases film sales and road tours will substantially increase the financial returns.

On the basis of profits earned during this season, the financial status of various productions from previous seasons has changed, generally for the better. For example, "South Pacific," which had distributed \$457,000 and had about \$100,000 additional assets a year ago, has been earning more than \$20,000 a week from two companies since then, and has now distributed a total of \$2,220,000, and has about \$200,000 in added assets. Thus, the financial balance for

the 1948-49 season now shows only a hair-thin deficit. The flops of that season lost a total of \$4,670,000, while the hits have thus far paid a total of \$3,950,400, and have \$602,000 in liquid assets. Significantly, "South Pacific" and "Kiss Me Kate," two of the top money-makers of recent years, were produced in that season.

For the 1949-50 season, the overall financial balance at the moment shows a total of approximately \$3,325,400 lost on the flops, \$952,800 paid in profits thus far by the hits, plus \$50,000 in liquid assets. Thus, in the case of 1949-50, it appears, the balance is likely to remain a heavy deficit which not even possible picture sales or returns from other subsidiary rights seem apt to overcome.

## Drury Lane Setup

Chicago, May 29. J. Charles Gilbert, the Veteran Franz Schubert of "Blossom Time," takes over as director of the Drury Lane strawhat, in suburban Chicago, June 25. Spot will play attractions for two weeks.

After opener, "Private Lives" with Diana Barrymore and Robert Wilcox, Denn's King comes in with "Second Man," July 9.

## Carroll Tees Berkshire; Workshop Staff Gains

Stockbridge, Mass., May 29. Leo G. Carroll tees off the 20th season of the Berkshire Playhouse, Stockbridge, June 18 in the American premiere of "Home at Seven," a psychological drama by R. C. Sherriff. Play was a London success during 1950 with Sir Ralph Richardson in lead.

Play is being staged by William Miles, director of the Playhouse, for John Golden, who plans a Broadway presentation with Carroll.

Charles Morganstern, formerly music and publicity director for the Oxford Playhouse in England and onetime critic for the Oxford Mail, and his wife, Stella Andrews, formerly an actress at the Playhouse, will be on the staff of the Berkshire Playhouse Drama Workshop at Stockbridge, which Maria Hershman-Horch directs.

Mady Christians, star of the Broadway production of "I Remember Mama," will do that play at Stockbridge week of Aug. 27. During the preceding rehearsal period, Miss Christians will give a course of lectures on acting at the Workshop. She has guested at the Playhouse before.



## Legit Bits

Scene designer Jo Mielziner due back June 14 from Europe. . . Ginger Rogers, whose last Broadway appearance 21 years ago was in "Girl Crazy," will star in a new, untitled play by Louis Verneuil, to be produced in the fall by Anthony Brady Farrell, with the author directing. . . The Assn. of Theatrical Press Agents & Managers netted \$5,700 on its "Guys and Dolls" benefit theatre party last Thursday (24). Leland Hayward, returned from the Coast last week and will be around town for several weeks. He's bought the Eddy Duchin place at Manhasset, L. I., and expects to move in this week. His lease on the Raymond Massey house on New York's east side is about to expire and he has made a long-term deal for an apartment in Carlton House, which will be directly across from his offices in the new building under construction on Madison Ave. . . N. Y. . . Richard Harrison Senie will design the scenery and Elinor Robbins will do the costumes for the Theatre Guild revival of "Saint Joan," to star Uta Hagen, next fall. . . Joshua Logan has taken a summer and weekend place at Stamford, Conn., moving from Danbury. . . Sidney Arma, who succeeded Fred Sadoff this week as the Professor, one of the Seabees, in "South Pacific," was previously in the cast of "Mister Roberts" in London. He was formerly an orangeade vender at the Imperial, N. Y. . . The Red Rose and the Briar, folk opera by Irwin Stahl and Irving Mopper, will be premeed next weekend by the Syracuse U. theatre, under the supervision of Sawyer Falk. . . Noel Coward, sailing for England tomorrow (Thurs.), has written a new comedy, "Relative Values," to be produced in London next season with two femme stars, but without him. . . Addy Williams, Theatre Guild subscription manager in New York, sails June 7 with her husband, George Greenberg, for a seven-week European vacation. . . Gerda Damascus, American Theatre Society subscription representative in New York, sails June 13 for a month in Europe. . . Bert McCord, N. Y. Herald Tribune drama reporter, sailed yesterday (Tues.) on the Liberte for a European vacation.

## Rodgers, Hammerstein

Continued from page 35

April 5, 1948, were \$864,366, for an operating profit of \$151,498, and a net profit after British tax of \$80,319. The second year the receipts were \$855,182, the operating profit was \$276,470 and the net after tax \$149,530. For the third year receipts totalled \$550,113, the operating profit was \$69,816 and the net after tax \$3,720. Production cost of the British edition was \$122,719.

## 'Pacific' Piling Up

Although "South Pacific" is only a little more than two years old, it has already distributed \$1,995,000 profit and has approximately \$200,000 additional in undistributed profits, cash reserve, etc. Moreover, it is piling up profits at the rate of over \$21,000 a week on its two companies, or about \$1,000,000 a year. After more than two years the Broadway company has never failed to go clean and draw the standee limit, probably an all-time theatrical record. The touring company, which recently completed a year in Chicago, is still playing to virtually solid capacity and grossing over \$50,000. A London production opens in the fall.

The only other contemporary show to top the \$1,000,000 profit mark thus far is "Mister Roberts," a 1947-48 production that closed on Broadway last winter. The original edition of the Thomas Heggen-Joshua Logan play closes its tour this weekend in Washington, but goes out again in the fall with Tod Andrews again as star. The touring version, to which Henry Fonda transferred from Broadway last fall, folds permanently in Los Angeles in August. The production, originally capitalized at \$100,000, has thus far distributed \$1,150,000 in profits and has about \$85,000 added assets in the form of undistributed profit, cash reserve and bonds. A source of potential extra return are the picture rights.

"Kiss Me, Kate," a 1948-49 production, has paid \$996,000 in profits and has about \$90,000 liquid assets. The original production has recently been operating at a slight loss at the Shubert, N. Y. The touring edition of the Cole Porter musical folds this weekend, but will probably hit the road again in the fall.

tion. So did Jack Schlissel, ANTA Play Series manager, and theatrical attorney Arnold Weisberger. . . Mrs. Rose Anker, mother-in-law of vet legit manager Rube Bernstein, died in N. Y. in her 81st year.

Eunice Healey has acquired the dramatic rights to "Two Mirrors," novel by Peter De Polnay, and is mulling possible adapters. She hopes to have the play ready for production on Broadway next spring. She already has an option, with Charles Freeman, on the Joanna Wade play, "Door to Someone's Room."

Emmett Lavery's new play, "Fenelon," which was to have its debut June 13 at the Catholic Theatre Conference in Chicago, is being done by the DePaul U. (Chi) drama group this week in addition. . . Mori Riese, theatrical backer, is in New York this week for huddles with Harold Bromley on shows. . . Lamar Clark to fill in as Pocono (Pa.) Playhouse treasurer for month of June, before assuming duties in Philly as English teacher at Girard College.

Sammy White recreates his original Broadway role in the Lewis & Young music circus production of "Show Boat" in Sacramento, Cal., next month. Claire Alden, absent from legit for two years as a result of an automobile accident, returns to work as Effie in the same production. . . Chester Morris will star in the H. D. Hover Coast premiere production of Sidney Kingsley's "Detective Story" opening June 4 at the Ivar, Hollywood. . . Walter Kingsford stars in "Hocus Pocus," new Harold Sherman comedy which tries out June 6 at Las Palmas, Hollywood. . . Jess White heads back to Broadway after his current film assignment in "Callaway Went Thataway" at Metro, for a role in the Howard Lindsay-Russell Crouse "Remains To Be Seen," his first legit stint since "Born Yesterday."

Mary Hunter, stage director for the forthcoming Dallas State Fair Musicals set to open there June 11, will also direct the production of Clyde Fitch's "Captain Jinks of the Horse Marines" to be presented by the Dallas Civic Playhouse in September.

"Gentlemen Prefer Blondes," a 1949-50 entry, has thus far returned a profit of \$440,000 on an investment of \$200,000, and apparently has prospects for additional revenue from Broadway and the road. Of the current season's productions, only two appear likely major money-makers. They are "Call Me Madam," the Irving Berlin-Howard Lindsay-Russell Crouse musical, which has repaid its \$325,000 production cost, of which \$250,000 was advanced by RCA and the extra \$75,000 by producer Leland Hayward; and "Guys and Dolls," the Frank Loesser-Joe Swerling-Abe Burrows musical, which has returned its \$250,000 investment. The latter entry, produced by Cy Feuer and Ernest H. Martin, is being repeated in a touring version opening on the Coast this summer on a guaranteed-gross arrangement, so is a prospect to earn double profits.

## Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

"Two on the Aisle" (R)—Arthur Lesser, prod.; Abe Burrows, dir.

## HOLLYWOOD

"Guys and Dolls" (MC) (road)—Feuer & Martin, prods.; George S. Kaufman, dir.

"Detective Story" (D)—H. D. Hover, prod.; Harold J. Kennedy, dir.

"Hocus Pocus" (C)—Jack Carnes, Paul Chambers, prods.; Larry Johns, dir.

## D. C. Suburban Schedule

Washington, May 29. Two new plays, "The Royal Game," based on the Stefan Zweig story, and "The Snake and the Web," by Paul Purcell, will be tried out at the McLean Summer Theatre, opening June 18 for a 12-week season at suburban McLean. Tommy Brent and Jim Garwood operate the strawhat, Elywn Dearborn will be director, Joe Gerson scenic designer, Philip King stage manager and Marjorie Marker pressagent.

'Kate' Poor \$19,000  
In 3d Toronto Week

Toronto, May 29. With hot weather and the Woodbine track opening clipping it, "Kiss Me, Kate" did a disappointing \$19,000 on its third week here, with the Royal Alexandra (1,525) scaled at a \$1.50 top.

During the first fortnight, "Kate" grossed a fine \$67,000 which, with this week's take, gave the attraction a very big \$86,000 for the full run.

'Moon' \$21,000,  
'SP' \$50,800, Chi

Chicago, May 29. Two out of three legiters are doing almost turnover business, and the third has had a fair two weeks, after being here three times before.

## Estimates for Last Week

"Borscht Capades," Blackstone (2d wk) (\$4.40; 1,358). Closed Sunday (27) to fair \$17,000.

"Moon Is Blue," Harris (4th wk) (\$3.80; 1,000). Comedy is doing tremendous \$21,000.

"South Pacific," Shubert (28th wk) (\$3; 2,100). Musical still sailing along with mighty \$50,800.

'ROBERTS' \$35,200,  
'WIDOW' 32G, FRISCO

San Francisco, May 29. "The Merry Widow" moved to Los Angeles following its fourth and final stanza Saturday (26) at the 1,775-seat Curran, chalking up a neat \$32,000 for the last week. House is dark until "Guys and Dolls" preem next Monday (4). "Mister Roberts," with Henry Fonda, hit over \$35,200 for its fourth week at the 1,775-seat Geary. Theatre Guild production is scaled to \$4.80.

Andrews Co. \$24,606, D. C. Washington, May 29.

The Tod Andrews company of "Mister Roberts," in the third inning of a four-week stand at the Gayety here, grossed a hefty \$24,600.

The show closes here next Saturday night (2), winding up the season for the indie Gayety. Andrews is due back as star when the play takes to the road again next fall.

OSU Stadium Theatre  
Set for Second Season

Columbus, May 29. Ohio State U. Stadium Theatre will present six plays in arena style during its six-week summer season. First season last year was a financial as well as artistic success. Each play will be given five nights instead of the four done formerly.

Series will be under supervision of Dr. John H. McDowell, director of theatre at OSU, with three directors, Everett M. Schreck, Roy H. Bowen, and Charles J. McGaw, rotating as individual staggers. Top is \$1.20.

"For Love or Money," will be done July 10-14; "The Women," July 17-21; "The Poor Nut," July 24-28; "Peg o' My Heart," July 31-Aug. 4; "Good Housekeeping," Aug. 7-11, and "High Tor," Aug. 14-18.

Stadium Theatre operates on a community basis with OSU students and faculty providing the nucleus of players. Tryouts are open to anyone in the Central Ohio area.

## Current Road Shows

(May 28-June 9) "Courtin' Time" (Joe E. Brown, Billie Worth) (tryout)—Nixon, Pittsburgh (28-9) (Reviewed in VARIETY this week).

"Guys and Dolls" (Allan Jones, Jan Clayton)—Curran, San Francisco (4-9) (opening).

"Kiss Me, Kate" (Frances McCann, Robert Wright) (His Majesty's, Montreal 28-2) (closing).

"Merry Widow" (Carl Brisson, Jane Pickens)—Philharmonic Aud., Los Angeles (4-9).

"Mister Roberts" (Henry Fonda)—Geary, San Francisco (28-9).

"Mister Roberts" (Tod Andrews)—Gayety, Washington (28-2) (closing).

"Moon Is Blue" (Maggie McNamara)—Harris, Chicago (28-9).

"Seventeen" (tryout)—Shubert, Boston (28-9) (Reviewed in VARIETY this week).

"South Pacific" (Janet Blair, Richard Eastham)—Shubert, Chicago (28-9).

'Season-End Rush Helps B'way B.O.;  
'Stalag' \$14,400; 'Idiot's' OK \$22,000,  
Big 4 Musicals, 'Moon' Sellout

Business was uneven on Broadway again last week, although the general average was about the same as the previous stanza. Apparently offsetting the expected downturn was a final rush by the playgoing public to see some of the shows before the stars leave this weekend at the expiration of seasonal contracts, plus the use of two-for-ones at several of the shakier draws.

The total gross for all 22 shows last week was \$596,700, or 78% of capacity (for the same week last season 25 shows totalled \$562,500, or 79%). The previous week's total for 23 shows was \$618,700, or 78% of capacity.

There was one opening last week, the limited-run "Idiot's Delight," and a single preem this week, a return engagement of "Oklahoma." No shows closed last week, but "Autumn Garden," "Country Girl" and "Idiot's Delight" quit this weekend, while "Bell, Book and Candle" shutters for an unspecified number of weeks pending recasting, rehearsal and reopening.

## Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

Other parenthetic figures refer, respectively, to top price, number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net; i.e., exclusive of tax.

"Affairs of State," Music Box (35th wk) (C-\$4.80; 1,012; \$26,874). Nearly \$26,900 (previous week, \$26,700); June Havoc succeeds Celeste Holm as star next Monday (4).

"Autumn Garden," Coronet (12th wk) (D-\$4.80; 1,027; \$28,378). Almost \$13,700 (previous week, \$11,000); closing next Saturday night (2); to tour in the fall with Fredric March and Florence Eldridge continuing as stars.

"Bell, Book and Candle," Barrymore (28th wk) (C-\$4.80; 1,064; \$28,000). Nearly \$28,300 (previous week, \$28,000); closing next Saturday night (2); to reopen at unspecified date with Claude Dauphin and Joan Greenwood as stars in place of Rex Harrison and Lilli Palmer.

"Call Me Madam," Imperial (33d wk) (MC-\$7.20; 1,400; \$51,847). Standees at all performances again; over \$52,300.

"Country Girl," Lyceum (29th wk) (D-\$4.80; 995; \$22,845). Over \$12,400 (previous week, \$12,800); closing next Saturday night (2); will tour in the fall with new stars.

"Darkness at Noon," Royale (20th wk) (D-\$4.80; 1,035; \$27,100). Over \$17,800 (previous week, \$18,700).

"Flahooley," Broadhurst (2d wk) (MC-\$6.60; 1,160; \$40,200). Over \$37,800, including three parties (previous week, \$38,500).

"Gentlemen Prefer Blondes," Ziegfeld (77th wk) (MC-\$6; 1,628; \$48,244). Over \$34,500 (previous week, \$34,500).

"Gramercy Ghost," Morosco (5th wk) (C-\$4.80; 912; \$24,300). About \$3,900 (previous week, \$6,300).

"Guys and Dolls," 46th Street (27th wk) (MC-\$6.60; 1,319; \$43,904). Standees at all times again; \$44,400.

"Happy Time," Plymouth (70th wk) (C-\$4.80; 1,063; \$29,019). Over \$14,100 (previous week, \$16,000).

"Idiot's Delight," City Center (1st wk) (CD-\$2.88-\$3; 3,025; \$41,000). Opened Wednesday night (23) to four favorable notices (Atkinson, Times; Guernsey, Herald Tribune; Hawkins, World-Telegram & Sun; Pollock, Compass), three pans (Chapman, News; Garland, Journal-American; Rice, Post) and one no-opinion (Coleman, Mirror); eight performances through Sunday night (27) grossed almost \$22,000; closing next Sunday night (3) for the season windup.

"King and I," St. James (9th wk) (MD-\$7.20; 1,571; \$51,717). Going clean all performances, but standees not permitted; over \$51,700 again.

"Kiss Me, Kate," Shubert (124th wk) (MC-\$6; 1,361; \$40,847). Just about \$25,100 again.

"Make a Wish," Winter Garden (6th wk) (MC-\$6.60; 1,519; \$50,000). Over \$34,200, with one theatre party (previous week, \$40,600, with three parties).

"Moon Is Blue," Miller (12th wk) (C-\$4.80; 920; \$21,586). Went

clean again, but party commissions held the gross under \$21,200 (previous week, \$21,300).

"Rose Tattoo," Beck (17th wk) (D-\$4.80; 1,124; \$28,000). Nearly \$16,000 (previous week, \$14,900).

"Season in the Sun," Booth (35th wk) (C-\$4.80; 765; \$20,235). Nearly \$8,500 (previous week, \$7,500).

"South Pacific," Majestic (110th wk) (MC-\$6; 1,659; \$50,186). Standees at all shows again; about \$50,800.

"Stalag 17," 48th Street (3d wk) (CD-\$4.80; 921; \$21,547). Almost \$14,400 (previous week, \$13,500).

"Tree Grows in Brooklyn," Alvin (6th wk) (MC-\$7.20; 1,331; \$47,167). Nearly \$44,700 without parties (previous week, \$43,500).

"Twentieth Century," Fulton (22d wk) (C-\$4.80; 976; \$23,228). Almost \$22,000 (previous week, \$22,100); Robert Preston and Binnie Barnes succeed Jose Ferrer and Gloria Swanson as stars next Monday (4).

## Opening This Week

"Oklahoma," Broadway (MC-\$4.80; 1,900; \$46,912). Richard Rodgers-Oscar Hammerstein, 2d, musical version of "Green Grow the Lilacs," presented by the Theatre Guild; opened last night (Tues.) for return engagement.

'Okla.' \$26,600 In  
Philly Windup

Philadelphia, May 29.

Philly's legit season of 1950-51 might be said to have had its official windup last Saturday, when "Oklahoma" completed its second and final week of its fourth local engagement with a topnotch \$26,600, a substantial gain over the first stanza.

The Forrest, where "Oklahoma" played its fortnight's run, will be dark for three weeks, re-lighting Tuesday, June 19, with the new revue, "Two on the Aisle," which will have a three weeks' tryout visit here after preeming in New Haven. Mail order ads appeared in last Sunday's (27) main dailies. Nothing else is in sight until Labor Day.

'CHARLEY' \$46,000 FOR  
FINAL FRAME IN L.A.

Los Angeles, May 29.

Despite a fifth week slump, "Where's Charley?" wound its local stand Saturday (26) on the bright side with \$243,000 in the till for the run. Final frame's \$46,000 was below the \$47,000 needed by the Civic Light Opera Assn. to break even, but the run itself showed a profit of better than \$7,000. Civic's second offering, "The Merry Widow," bowed last night (28) for four frames.

Last week's only other offering, "Tartuffe, the Impostor," at the Ivar, shuttered Saturday with a loss estimated at around \$9,000. It pulled only \$4,200 in 14 performances. House reights next Monday (4) with "Detective Story."

Chevalier Low \$3,700  
With Two at Ottawa

Ottawa, May 29.

Only evident reason for Maurice Chevalier's relatively disappointing \$3,700 gross in two local appearances seems to have been lack of proper advance bally.

Antonio Tremblay, who booked Chevalier into the Technical School auditorium, handled paper and space as apparently just another longhair concert. Prices were scaled to \$3.50 top.

## 'Labour' \$3,900, Hub

Boston, May 29.

"Love's Labour Lost," Shakespearean drama dressed in late 1800 clothes, grossed a neat \$3,900 for first week at the Brattle, Cambridge. Generally good reviews helped to hypo b.o. activity and has been building since preem last week. House, a 469 seater, is scaled at \$3 top during week and \$3.60 Saturday.

"Seventeen," the Booth Tarkington opus, reopened the Shubert for its two-week tryout Monday (28).



# Plays Out of Town

## Seventeen

**Boston, May 29.** Milton Berle, Sammy Lambert & Alvin Fayer presentation of musical in two acts. Book by Sally Benson, music and lyrics by Walter Kent and Kim Gannon. Features Ann Crowley, Kenneth Nelson, Harrison Muller, Betty Jane Seagle, Dick Kallman, Ellen McCown, Frank Albertson, Doris Dalton, King Calder, Penny Bancroft, Maurice Epils, Alonzo Bosan. Staged by Massard Short, book directed by Richard Whorf, sets, Stewart Cheney, costumes, David Flocke; dances and musical numbers staged by Donis Krupphal, musical director, Joseph Littau. At Shubert, Boston, May 28, 31, \$4.50 top.

A light, sentimental and often precious piece, "Seventeen" can contend mainly on its position as a latecomer, with a chance to click in the summer market.

It has its moments of charm, most of which spring from the pleasant score and lyrics of Walter Kent and Kim Gannon. And it brings to light a couple of fresh if not stock personalities in Harrison Muller, who draws the big number in a sharp song-and-dance, Ann Crowley and Kenneth Nelson. The trouble at the opener sprang directly from the dialog, which is exceedingly naive and lacking in bite, and the over-emphasis in the direction on the coy representation of the 17-year-old mannerism.

The book, as such, is sound enough, though entirely wanting in substance. It can get by. At the present development, however, there are only three guaranteed laughs, each delivered by juve actress Betty Jane Seagle, and all based on the stock gag of a moppet cracking wise in adult fashion. Thus, between musical numbers, there are vast stretches of unamusing dialog notable chiefly for its tedious by-play on late adolescent emotionalism and the stock parental explosion in dealing with it. It remains to be seen if the dialog can be strengthened and sharpened, and the over-acting and posing brought under control.

As indicated, the score is very pleasant if not exactly standout. Each of the tunes, even when reminiscent, has character and a good melodic impulse, and each is well fitted with lyrics. Top tune is "After All It's Spring," a romantic ballad with possibilities. Also likely to gain is the waltz, "Summer Time Is Summer Time." Others, like "Reciprocity," a novelty number neatly put over by Ann Crowley, and "I Can Get Married Today," spring naturally and easily from the book. This easy quality is the attraction to all the songs and lyrics.

Neither the musical numbers nor the dances tell at this point, as they lack both variety and vigor of conception. The costumes, of the period circa 1910, are colorful and appropriate, and the sets are neatly designed for mobility and atmosphere. The show, in short, barring the usual first-night slips, moves right along and ends in a surprise tableau that wows the women.

Aside from the standout work of the three principals mentioned above—and all much overdo the kid stuff—there is a neat potential in the singing and acting of Dick Kallman, who draws the top tune and, with Ellen McCown, puts it over well. The adult pairs, Frank Albertson and Doris Dalton, and King Calder and Penny Bancroft, are solid performers with slim lines, and Maurice Epils and Alonzo Bosan click in character roles.

This one, properly guided, can make it, but it's going to take a lot more solid entertainment value than it has at present. The sentimental approach, as represented here, isn't likely to carry it, Elie.

## Legit Followup

### 'Courtin' Time

(NIXON, PITTSBURGH)

**Pittsburgh, May 29.** Joe E. Brown opened last night (Mon.) at the Nixon in "Courtin' Time," in the role Lloyd Nolan was forced to vacate when his voice went bad on him after several weeks on the road. Although the wide-mouthed comic has been away from the musical comedy stage for many years, his talents there haven't depreciated, and he gets loads of laughs out of the character of a Maine farmer circa 1890 who decides he's been a widower long enough, and proposes to three spinsters before finally deciding that his housekeeper was the one after all.

Since the part was ostensibly written for somebody styled differently than Brown, quite often the character itself and star don't meet on even terms. He gets all of the comedy there is out of it, and a second act bit where he has a hanger-on is a pantomimic gem. But there should be some sharp

rewriting to make the Down Easter and Brown more compatible. As it stands now, there are too many discrepancies.

Even with Brown turning in a slick comedy job, and getting a rich assist from Billie Worth in the femme lead, "Courtin' Time" still doesn't seem to be much more than an affable pastoral, and then only in parts, which may find the competition on Broadway a little too tough. Musical has a number of good things but not enough of them to concentrate. Cohen.

## Play on Broadway

### Idiot's Delight

**N. Y. City Theatre Co., production of comedy in three acts by Robert E. Sherwood. Stars Lee Tracy, Ruth Chatterton, Stefan Schnabel, Silano Bragglotti, Emmett Rogers, Louis Borelli, Chester Stratton, Winston Ross, Sybil Baker. Staged by George Schaefer; scenery and lighting, Edson Eddy; costumes, Emeline Baker; choreography, Ted Cappy. At City Center, N. Y., May 23, 31, \$3 to \$10 top.**

Donald Navadol	Cherrie Stratton
Patricia	Winston Ross
Augusta	Theodore Trolley
Capt. Lucifero	Louis Borelli
Dr. Walden	Stefan Schnabel
Mr. Cherry	Winston Ross
Mrs. Cherry	Sybil Baker
Harry Van	Lee Tracy
Shirley	Irene Dailey
Reginald	Gretchen Houser
Rebe	Lillian Edwards
Francine	Rita Barry
Elaine	Jeanne Woodcock
Edna	Nancy Pearson
Mary	Alan Furlan
1st Officer	Don Duboise
2d Officer	Scott Fielding
3d Officer	Felice Orlandi
4th Officer	Bruce Jewell
Quillery	Emmett Rogers
Blamer Boss	John Weaver
Sigmona Rossi	Martine Bartlett
Anna	Sarah Marshall
Archie Weber	Silano Bragglotti
Irene	Ruth Chatterton
Musicians	Max Martin, Michael DuChenne, Sidney Rich, Phil Salomon

For the third and windup bill of its spring season at the City Center, the N. Y. City Theatre Co. has revived Robert Sherwood's 1936 Pulitzer Prize comedy, "Idiot's Delight." Not seen on Broadway since the Alfred Lunt-Lynn Fontanne-starred original, the play is draggy, a little dated, but interesting. With Lee Tracy and Ruth Chatterton doing an excellent job in the Lunts' roles, it's still worth the staging and seeing.

Billed as a comedy and sprinkled with wit as well as low humor, the play is a much more serious bit of business. In fact, it's a vigorous diatribe against war, the munitions industry and the indolence or cupidity of nations that leads to war. Prophetic though the play was in 1936, before World War II, it should be more timely now, with a little war on in Korea and a bigger World War III threatening. But thinking has changed, the world has moved on, and much of the old Sherwood bite is lost. Some of the lines don't seem as funny as they once were, some of the characters are less vital or sympathetic than originally.

On the stage of the Center, small figures engaged in long conversations cause the play to drag. Direction is somewhat to blame, too. Some of the cast are just routine, but the majority are more than adequate in bringing color and life to the yarn. Briefly, it's the story of an assorted group of individuals stranded in a mountain-top hotel in northern Italy when a European war breaks out, and their attempts to get home.

Tracy makes an engaging character of a carnival hooper traipsing around the Continent as sole male dancer, and shepherd of six blondes, in a vaude act. Miss Chatterton brings cool authority and a great deal of charm to her role of a mysterious Russian femme, now the consort of a munitions maker, with whom Tracy once had a brief affair in Omaha. The two give the play a good deal of sparkle, to offset deficiencies in script and staging.

Stefan Schnabel registers strongly as a German scientist; Emmett Rogers is equally forceful as a Red pacifist; Silano Bragglotti is sinister as the munitions magnate, and Louis Borelli effective as an Italian border captain. Chester Stratton is okay as a social director; Winston Ross and Sybil Ross are good as a pair of newlyweds, and John C. Becher appealing as a waiter. Tracy's sextet of dancing blondes are attractive and accomplished, and one of the bright spots of the show with Irene Dailey and Gretchen Houser standout. Bron.

### Olivia at Fayetteville

Fayetteville, N. Y., May 29.

Olivia De Havilland has been inked for the Fayetteville Playhouse's final week of season (Aug. 21). Play will be George B. Shaw's "Candida."

## Logan Sore

Continued from page 35

the mix of the play resulted from the objection of the General's wife. Logan points out that the script was released, royalty-free, for performance before Army personnel only. After explaining how from his own Army experience he appreciates the morale value of entertainment for service men, particularly if they produce and perform it themselves, the author-director revealed that he had recently received the following letter from a member of the banned "Roberts" company:

### Olive Drab Shadow

"Now that the play 'Mister Roberts' is filed and forgotten here in Germany, I would like to tell you how we, the GI cast, feel concerning the decision against your and the late Thomas Heggen's story of the AK-606.

"First, I must say that I know we did justice to your work. I know that much from talking with the people who have seen our production. I know, too, from the men and women who have approached us to find out where they could see the next performance, even if attendance meant traveling to another city. The Seventh Army's Commanding General, Lt. Gen. Manton S. Eddy, and his wife were tremendously pleased with our premiere in Stuttgart. Tyrone Power, who flew to Germany from London for the opening, had only sincerest praise to give the cast.

"Almost all of the soldiers who appeared in 'Mister Roberts' did so over objections from their immediate superiors. Most of these men were transferred—in common khaki terminology, shanghaied—to degrading positions in the lowest echelon organizations of the European Command.

"As long as the play continued this did not matter, for each man loved and felt his work. Each man tripled as actor, stagehand and carpenter. As a cast, they lived and fought and laughed and drank and sweated together. They were superb as individuals and wonderful as actors. Wherever they went, 'Mister Roberts' went with them. In dining rooms and barracks and buses or in bars. When the play was taken away, each man died a little death.

"As for our audiences, we played to, over 5,000 people in seven performances. All of these were standing-room-only crowds. We could have played for some three months more to audiences at every base and caserne in Europe where American people are. We could have given them all that our play has to give—laughter, truth and love of man. I and the rest of the cast are extremely sorry that we could not do this, for we wished to greatly.

"Now we are finished. We do hope, however, that you inaugurate some policy among the writers of America so that such an indignity may not occur again, either to you or to the men in the armed services. America will be under a partial military jurisdiction for a great many of her future years, and much of her youth will have to serve under complete militarism. I do not feel that they should be denied the truths which the playwrights and novelists of the U. S. are attempting to tell.

"Here in Germany the instigator behind the closing of 'Mister Roberts' stands protected in the olive drab shadow of her husband. We cannot touch her. We cannot touch him. Can you?"

## 'Candlelight' to Start Off

### Atlantic City Arena Sked

Atlantic City, May 29.

Hotel Chelsea will present a 10-week legit season here, starting July 2 with "Candlelight," starring Jean Parker. Shows will be staged in theatre-in-the-round-fashion in the ballroom. Stage will be surrounded by seats on all four sides and will be devoid of scenery.

Mrs. Francis Oliver, of Baltimore, is producing the plays. She intends to bring other Broadway stars here for the other nine shows.

### Hilltop Under Way

Baltimore, May 29.

Don Swann's Hilltop Theatre got under way Monday (28) with "Legend of Sarah." No-name policy will again prevail with "Meet the Wife," set to follow June 9. Sam Wren is directing.

## Inside Stuff—Legit

Roger L. Stevens, one of the heads of the realty syndicate which last week purchased the Empire State Bldg., N. Y., for around \$50,000,000, is a legit producer and recently became a member of the Playwrights Co. A Detroit resident, he has been associated for several years with the Ann Arbor Drama Festival and made his Broadway managerial debut two seasons ago with a revival of "Twelfth Night." He was partnered last season with Peter Lawrence in the Jean Arthur-Boris Karloff revival of "Peter Pan." This season he sponsored an all-star revival of Shaw's "Getting Married" which closed on the Coast during a tryout tour and was later presented by Marjorie and Sherman Ewing as part of the ANTA Play Series. He was also associated in ANTA Play Series production of "Cellar and the Well" and "Peer Gyni." Stevens has various other major realty holdings besides his participation in the Empire State Bldg. purchase, but he intends to continue his theatrical activity.

At request of Joe E. Brown, dress rehearsal of his new show, "Courtin' Time," at Nixon Theatre in Pittsburgh Sunday night (27) was thrown open to men and women in uniform and also to hospitalized veterans who are able to get around. "Courtin' Time" had a couple of other rehearsals at Nixon before the dress, having moved to Pittsburgh from New York five days ahead of the Nixon preem.

## Broadway Tix Situation

Continued from page 34

would be subject to code regulations covering brokers: (4) brokers would agree to buy a third of the house on all theatre parties.

### The Patsies?

Although the brokers have in the past generally opposed regulation, they now favor a code, on the ground that the present situation tends to make them the patsies of all criticism of the ticket distribution setup. As it is, they feel that they sell the majority of tickets for the Broadway theatre, but are the first to be deprived of allotments in favor of mail orders, theatre parties and subscription organizations. They hope that a code would define their responsibilities and clarify their relations with theatreowners, producers and the public.

Although a number of producers and theatre owners reportedly favor the four proposals listed in Moss's letter to Reilly (the second, relating to 25% allotments prior to openings and 30% after, was approved by the League board last winter), the Shuberts are understood to oppose them. Lee Shubert, in fact, is said to have notified the conferees at the last negotiation meeting that he would not abide by the proposed new setup, even if it were included in a new code. It's generally conceded that no ticket regulation system could work without Shubert cooperation.

The proposal that broker allotments be set, without being subject to change except with code authority approval, is one of the prime objectives of the brokers, since it would guarantee them a supply of tickets. The idea is that only the established agencies would get allotments, with the smaller outfits depending on "extras" to fill actual orders (the established brokers would also get "extras" to fill orders above their allotments). Although most of the producers and independent theatreowners appear to favor such a setup, the Shuberts are reportedly adamantly against it.

The second point in the broker's program, that relating to the proposed allotment of 25% of tickets prior to a show's opening and 30% after the opening, apparently requires clarification. The idea originally was to make the 25% and 30% maximum amounts, so as to make sure that at least 75% of the tickets for a show would be available for mail order and window patrons before the opening, and 50% would be available after the opening. However, the brokers pointed out that if mail orders and window sale were actually less than 75% before the opening or 50% after, the extra tickets should be made available to them. League conferees reportedly accepted the argument. So the question now is whether the 25% and 50% amounts should be made minimums, as the agencies would prefer.

### Sentiment Changing

There appears to be little opposition, except from the numerically insignificant subscription organizations themselves, to the idea of regulating these groups. The brokers have been urging some such action for the last couple of years, on the ground that the subscription groups now have an unfair advantage, in being able to acquire sizable blocks of tickets in advance of a show's opening and thus shutting out the brokers. Their argument is that the subscription groups' procedure of ac-

quiring tickets is in effect a "buy" if "buys" are permissible for a subscription group, that should be equally so for brokers, the latter claim. Sentiment among theatre owners and producers, formerly sympathetic to the subscription groups, is apparently swinging more toward the brokers.

The proposal that brokers take a third of the house for all theatre parties is opposed, at least in part, by the theatre party agents. Ivy Larric, president of the Assn. of Theatre Benefit Agents, claims it is entirely impractical, and would drastically reduce theatre party sales. "We estimate that if such a system were adopted, we would lose 75% of our clients. There are occasions, however, when an organization can book only one-half of the theatre. In a situation of this kind there is no objection to the ticket broker using the other half."

Although the state law was recently changed to permit the broker's ticket fee to be raised from 75c to \$1, the situation is apparently confused in connection with the ticket code. The old code provided for a 75c limit and, under the situation prevailing at present, the League and the brokers have a gentlemen's agreement to work under the same terms until a new code goes into effect. But at the time the League decided not to oppose the brokers' move to raise the statutory limit on ticket fees to \$1, it was tacitly agreed that the code's 75c limit would be held in abeyance.

Most brokers are going ahead with plans to put the new \$1 fee into effect June 1, when it becomes legal. But they are doing so under only the informal okay of the ticket code authority. Moreover, although they have an unofficial go-ahead from the League to operate under the general terms of the code, there may be a question of their legal rights under such a setup. Some agencies will continue to charge the old 75c fee, at least through this summer. Most will retain the lesser mark-up on lower-price tickets.

## John Tyers, Helena Bliss Set Big Summer Sked

John Tyers and Helena Bliss (Mrs. Tyers) will make a number of strawhat appearances this summer, twice in the same shows. The baritone will sing the male lead in "Show Boat" week of June 25 at South Shore Music Circus, Cohasset, Mass.; in "Song of Norway," at the Kansas City Starlight Operetta, July 9; "Rose-Marie" at the same spot July 23; "Chocolate Soldier" there July 30; "Brigadoon" there Aug. 6, and "Merry Widow," opposite Dorothy Kirsten, at Dallas, Aug. 27.

Miss Bliss will sing the soprano leads opposite Tyers in "Song of Norway" and "Chocolate Soldier," besides opening the season June 7 in "Nina Rosa" at St. Louis Muny and appearing in "Bittersweet" at Kansas City, Aug. 12 and in Pittsburgh, June 24.

### Mt. Gretna Sets 'Holiday'

Mt. Gretna, Pa., May 29. The Gretna Playhouse will open here June 7 for its seventh season under the management of Charles F. Coghlan and Gene P. Otto. Revival of Philip Barry's "Holiday" will be the opener. Season will run 13 weeks.



Musical 'Alice' Set

Continued from page 55

Monday, June 18, according to producer-manager Rowena Stevens. First production will be Shaw's "Candida," starring Olivia de Havilland. Others will include "The Royal Family," starring Ruth Hussey; "Rain," with Lawrence Tibbett; "Second Threshold," with John Loder; "Junior Miss," starring Margaret O'Brien; "Here Comes Mr. Jordan," with Dane Clark, and "Susan and God," starring Joan Bennett.

Richard Bender and John O'Shaughnessy will share directorial duties. John Staley and LaMar Clark will handle the box office.

Carey Operating Two

Surry, Me., May 29. Charles O. Carey, producer of the Surry Playhouse, has also leased the Bar Harbor Summer Theatre and will operate it this season. The latter spot will offer circular staging productions, except for some guest-star shows, which will be done in the conventional form. Edward Everett Horton, who clicked there last summer in "Springtime for Henry," will return in "Bachelor Father." The spot will open July 3 for a nine-week season.

Surry will have an 11-week season, opening June 26 with Arthur Treacher in "Clutterbuck." Ronald T. Hammond will again be resident director.

Hussey To Tee Newport

Ruth Hussey will open the 25th consecutive season of Sara Stamm's Newport (R. I.) Casino Theatre July 2 in "The Royal Family." It will be her sole New England stock appearance this summer. Miss Hussey is a native of nearby Providence.

Other attractions set include Joan Bennett and daughter, Melinda Markey, in "Susan and God" (week of Aug. 13). Basil Rathbone in "The Gioconda Smile" (July 9). Olivia de Havilland in "Candida" (Aug. 6) and "The Chocolate Soldier" (July 16).

Ramsey Burch will be resident stage director. Thomas Trenkle stage manager and Martin Shwartz press rep.

Two Ready in Minnesota

Minneapolis, May 29. Two strawhatters get under way in Minnesota early next month. The Old Log, on Lake Minnetonka outside of Minneapolis, starts its annual summer 14-week season June 13, again under Don Stolz's direction.

The Long Pine, at a lake resort north of here, will usher in an eight-week season. Both strawhatters will have dramatic schools for apprentices in conjunction.

Pa. Barna Prepping

Easton, Pa., May 29. Grist Mill Playhouse at Andover, N. J., opened tonight (29) for a 15-week season with Claudia Morgan starring in "Background," a new comedy by Sarren Chatham-Strode. It was the first strawhat to open in this section and again is managed by Robert E. Perry.

Salome Gaynor and Eugene Jankus have taken over the Coopersburg, Pa., Playhouse for this season and will open June 14 with "The Happiest Years." Miss Gaynor will be the director.

The Hayloft, Pa., Playhouse announced it will open June 11 with "A Riddle for Mr. Twiddle" and also will produce "Waiting for the Robert E. Lee," a minstrel show, during the season. Maria Riva, daughter of Marlene Dietrich, has joined the permanent cast.

'Miss' Preems Princeton

Princeton, N. J., May 29. Herbert Kenwith, managing director of the Princeton Summer Theatre, is back in New York after a nine-month tour as stage manager of "Diamond Lil."

He starts his Princeton season, June 25, with Margaret O'Brien in "Junior Miss." Season will run 10 weeks.

Nine for Saratoga

Saratoga, N. Y., May 29. John Huntington will give nine plays, two of them new, in his fifth season at the Spa Summer Theatre. Opening bill will be Margaret O'Brien in "Junior Miss" July 2. The second offering, July 9-14, will be "Alice in Wonderland," operetta by John C. Sacco and Francis Pole, based on the Lewis Carroll classic. Another tryout, "Mirror, Mirror," comedy starring Gay Francis and featuring Joel Ashley, is scheduled for the third week. "A Streetcar Named Desire," starring Diana Barrymore, with

Robert Wilcox supporting, will be staged July 23-28; "Brigadoon" July 30-Aug. 4; "Here Today," with Eve Arden, Aug. 6-11. Burgess Meredith in "The Silver Whistle" will play Aug. 13-18; "Pal Joey," with Carol Bruce, Aug. 20-25. Olivia de Havilland will wind season in "Candida," Aug. 27-Sept. 1.

Weill's 'Lost in Stars' At Indiana U. Al Fresco

Indianapolis, May 29.

Indiana U. Opera Workshop will present Kurt Weill's "Lost in the Stars" July 27-29 and Aug. 3-5 as finale of its summer operetta program. Other productions include "Chocolate Soldier," July 6-8, and "The Mikado" July 13-15 and July 20-22, in East Hall on Bloomington campus.

Shows will be conducted by Ernst Hoffman, former leader of the Houston Symphony Orchestra, with Lawrence Carra, acting head of drama department at Carnegie Tech, as stage director, replacing Hans Busch, who is unavailable for summer.

Wilkes-Barre Little Theatre Names Director

Wilkes-Barre, Pa., May 29.

Robert Nellis, local Playhouse actor who staged shows for a time for the nearby Butler, Pa., Little Theatre, has just been named director of the Wilkes-Barre Community Theatre, and will take up his duties in September. Appointment was in the nature of a wedding present for Nellis, who was married Saturday (26) to Rosemarie Schlanger, local Playhouse and Catholic Theatre Guild actress.

New Wilkes-Barre stager is resigning his regular job locally. He's been working in the claims department for the streetcar company.

Equity Show

Shakespeare Scrapbook

(LENOX HILL PLAYHOUSE, N. Y.)

Gusto and good will are the chief merits of the Equity Library Theatre's "Shakespeare Scrapbook," scenes from "Henry IV," "Julius Caesar" and "The Taming of the Shrew," designed for presentation at New York public schools this fall and auditioned Friday (25) at Lenox Hill Playhouse, N. Y. Chief faults are the diction and delivery of the lines, rarely "trippingly on the tongue," sometimes bellowed and generally overplayed. Aim of the Scrapbook Productions, of which the Shakespeare sketches are one in a series, is to whet the appetite of the school audiences for "live" theatre with professional samples of the classics.

William Tregoe's selection of scenes and adaptation of the text are sure-fire for the young spectators. Directed by Dorothy Sands, each sketch employs two actors and is introduced by a narrator. The best of the brief chronicles is, surprisingly enough, the funeral oration scene from "Julius Caesar." Ted Marcuse movingly delivers Antony's familiar speech and makes the lines mean something to the audience, thereby setting an example for the other participants.

The wittiest of the Prince Hal-Falstaff tavern tilts is telescoped for the "Henry IV" selection, which is lively and generally intelligible, though the physical farce is ponderous. Moreover, this Falstaff seems to take himself seriously, a questionable interpretation.

With the Bard's bluest quips unbleached (as yet), the two scenes from "The Taming of the Shrew." Katherine's first clash with and later chastisement by Petruchio, could well sacrifice some of the floor-rolling and hand-biting horse-play, and still retain the high spirits. The prolonged clinches are likely to garner whistles from teen-age audiences.

A screen at the back, a table and chair set the scene simply and adequately. With union concessions, the 45-minute program will be presented at a cost of \$75. An admirable idea, E.L.T.'s "Shakespeare Scrapbook," with more practice on the part of the actors and more imagination on the part of the director, will help students realize that while required reading may be dull, "the play's the thing" when it's acted. Vene.

Pitt Nixon Union Strike Almost Nixes 'Time' Bow

Pittsburgh, May 29.

Two-week engagement here of "Courtin' Time," which opened last night (Mon.), almost got blacked out at the last minute by a strike of the AFL Local 29 Building Service Employees Union at the Nixon Theatre. Gabe Rubin, owner of the playhouse, put his signature on a contract only 48 hours before the company was scheduled to move in for couple of days of rehearsal prior to the opening. Joe E. Brown has the role which Lloyd Nolan was forced to vacate in Philadelphia because of a throat hemorrhage.

Officials of Local 29 said they had been waiting for Rubin to okay a new deal since last January. When he reached an agreement with the union, its president, David Glavin, immediately disbanded the picket line he had placed about the Nixon to enforce the rights of five members.

Musicians union, AGVA, and the teamsters, all AFL affiliates, had thrown their support behind Local 29's fight. AGVA, which had told the "Courtin' Time" management of a possible strike, wired the show's producers that settlement had been reached and that it was all right to move in.

New contract, retroactive to Sept. 1, provides an 8c an hour pay increase, plus another 3 1/2c an hour after Sept. 1 this year. The agreement runs to Sept. 1, 1952.

Aldrich

Continued from page 55

bers, quit the organization. Coincidentally, Aldrich only a few weeks previously withdrew as a board member because his duties with the Navy will keep him from attending any meetings or devoting time to the management of his four strawhats.

The agreement between Holtzmann and the ATPAM covers the Cape Cod Music Circus, Hyannis, Mass.; the Cape Playhouse, Dennis, Mass., and the Falmouth Playhouse, Coonamessett, Mass., but not Cohasset. It calls for the employment of two union members at the three strawhats, at a \$100 minimum weekly salary. Other managers and pressagents at the spots need not be ATPAM members, but the question of whether they will be eligible for admission to the union remains to be settled.

Four Staffs Ready

With Holtzmann, an attorney, in general charge and the managerial union situation settled, the staffs for the four strawhats are about ready to start the season, which will be the first for the Cohasset tent, the second for the Hyannis tent, the third for Falmouth and the 25th for Dennis. The opening dates and bills at the four spots are Dennis, Olivia de Havilland in "Candida," July 2; Falmouth, John Garfield in "Golden Boy," July 2; Hyannis, "Great Waltz," June 25, and Cohasset, "Show Boat," June 18.

Roy Somlyo will be general liaison for Holtzmann on the overall operation. At Dennis, Arthur Sircom, returning for his 12th season as resident director, will also be associate producer. Charles Mooney will be in a managerial capacity. Alice Sircom (sister) will be pressagent and Edward Corbally will be unofficial host there and at Falmouth. At the latter spot, Arthur Waxman will be general manager, Kennedy Williams will be assistant manager, James Ave resident director, Evelyn Nolt secretary, Paul C. McGuire scene designer and Patricia Bradford Butler p.a.

Herman Krawitz will be general manager of Hyannis and Cohasset, with Glenn Jordan at the latter. Percy Williams will be pressagent at Hyannis and Robert Viano at Cohasset. Rhoda Nayer manager and James Westerfield resident stager at the former spot, and Stephen Slane manager and Glenn Jordan stager at the latter.

The operating nut at Hyannis and Cohasset will average about \$12,000, and at Dennis and Falmouth it will be about \$8,500.

Montreal Playhouse Bow

Montreal, May 29.

Joy Thomson's Mountain Playhouse, on top of Mount Royal in the center of Montreal, will open its new season June 11. Opener will be Noel Coward's "Present Laughter," starring Barry Morse.

The Cocktail Party

Zurich, May 22.

Schauspielhaus production of comedy by T. S. Eliot. Directed by Oskar Waelterlin. German adaptation by Nora W. denbrück. Sets by Otto Teichner. Director, Ferdinand Lange; lighting, Walter Gross. At Schauspielhaus, Zurich. With Kurt Horwitz, Ernst Ginsberg, Anne-Marie Blanc, Traute Carlsen, Walter Richter, Gisela Mattiassent, Will Guodding, Angelica Arnoldt, Karl Delmont.

The Schauspielhaus production of T. S. Eliot's Broadway and London hit deserves special mention because, contrary to the usually highly conservative attitude of the Zurich public towards new plays, this one carries away top honors among all of this season's non-classical plays. It definitely is a hit here. Every performance since the opening is a sellout.

Play got topflight reviews in all local papers, being referred to as one of the most important new plays in a decade.

The Schauspielhaus performance, though perhaps lacking a bit in typically English atmosphere, is nevertheless one of the finest of this legit season. It has a star in practically every role. Most brilliant performances are turned in by Kurt Horwitz, Ernst Ginsberg, Gisela Mattiassent and Traute Carlsen. Dr. Oskar Waelterlin's subtle direction is exemplary. Femme costumes are particularly eye-filling, giving the performance a touch of color rarely seen here. Meso.

Rome N'est Plus Dans Rome

Paris, May 8.

Jacques Hebertot production of a drama in five acts by Gabriel Marcel. Directed by Jean Verner. Settings by Moncoubert. At the Theatre Hebertot, Paris. (Rome Is No Longer in Rome) Jacques Hebertot... Moncoubert... Marguerite Cavado... Genevieve Auger... Jean Deschamps... Jean Deschamps... Robert Volars... Marcel Jean... Robert Desmouche... Rene Souvire... Jean Martinelli... Pepita Jimenez... Padra Ricardo... Lefevre Bel... Guy Kerner

This is an absorbing play dealing with problems confronting many European intellectuals today. It asks the question—if in the event of a new war, would it be better to seek refuge in a foreign country or remain at one's post, regardless of the consequences? The pros and cons of the problem are convincingly presented in the first three acts, but the last two, after Jean Deschamps has acceded to his wife's demand that he accept a university post in Brazil, are less satisfactory. The problem becomes one not so much of clashing ideologies as the conflict between a selfish wife and a brilliant but weak husband.

Deschamps shows that he has courage when, in a scheduled broadcast to France, he ignores his prepared text, and strongly urges his compatriots to stay at their posts, because he has discovered that even in his comparative security there are calls upon his conscience.

Of the superb cast, it is difficult to pick out any one actor for special mention, but young Jean Muselli, as the tortured nephew, gives an outstanding performance. The two settings, one of a Paris apartment and the other of a Brazilian villa, are effective. Despite its shortcomings, the play has a thought-provoking dramatic impact. Fred.

Cucendron on La Puree Agathe

Paris, May 8.

Mary Morgan production of comedy in three acts by Robert Favart, based on ideas by Rene-Jean Redon. Directed by Christian-Gerard. Sets and costumes by Martine and Jean-Denis Malcles. At Theatre Saint Georges, Paris. Bob... Michel Bouquet... Robert Lombard... Agathe... Blanchette Brunoy... Marie-Ange... Jacqueline Jehanneuf... Grand Pere... George Rebouche... Pierrette Andie... Jerry... Jeanne Servat

This is the first play of a young French actor, who is also the author of a series of articles called "Broadway Without Melody," written following a trip to New York. It is to be assumed that the idea by Mme. Tinayre-Broders on which it is based dealt primarily with a modern variation of the Cinderella legend because the story of the chaste Blanchette Brunoy is almost pure Cinderella with modern trimmings. There is the girl who takes care of the household; there is the wicked sister and all the others.

The switch here is that the Prince Charming is married, and his wife drives the plotted-against girl to a suicide attempt. The resultant publicity over the unsuccessful attempt makes her a celebrity, with contracts offered her by many film companies. It is simple and easy to take,

but unfortunately the dialogue lacks enough sparkle to carry it off in a big way. This is unfortunate because the cast is excellent, the scenery and costumes are all that could be desired. Pierrette Aniel as the maid (and model) and Jeanne Cervat as the wife are fetching. Blanchette Brunoy and Michel Bouquet are a handsome pair of lovers. The idea is a good one, but it needs to be pointed up. Fred.

Le Roi De La Fete (King of the Festival)

Paris, May 15.

Claude Sainval production of a comedy in three acts by Claude-Andre Puget. Directed by Claude Sainval. Settings and costumes by Francine Gattillard-Risler. At Comedie des Champs-Elysees, Paris. Comte Eric de Kalemberg... Andre Fourbe... Jodel... Paul Mercier... Jodel... Jacques Serivies... Un Laquais... Roger Laurin... Vilthum... Jean-Paul Moullet... Viremeuse de Denhoff... Denise Provence... Elisabeth... Francine Christophe... Karl-Othlon... Jean Martinelli... Chevalier de Halden... Michel Vitold... Un Laquais... Jean Vallienne

Claude-Andre Puget certainly has all the ingredients for a comedy, but unfortunately the mixture lacks the yeast of sparkling dialog. So the play never quite comes off. The story is about one of those mythical European kingdoms between 1835 and 1840, before the abolition of a long established primitive custom whereby a condemned murderer is given the king's prerogatives for a day preceding his execution. These prerogatives include possession of the queen.

In this instance, a shot is fired at the king by a former schoolmate who is in love with the queen, and willing to sacrifice his life for the famous "prerogative." When he refuses to take advantage of the situation, the queen moves him from execution.

Treated in a lighter vein, Puget's play would have been amusing, but this is heavy-handed. The whole thing drags. It is well acted, however, by four actors. Francoise Christophe, Denise Provence, Jean Martinelli and Michel Vitold. Martinelli makes the most of his role as the dull-witted, superstitious king, and Vitold proves that while he is not as much at home in comedy as in drama, he is an exceptionally fine actor. Fred.

Nous Etions Trois (We Were Three)

Paris, May 15.

Jean Sarment production of his own three-act comedy. Directed by himself. At Athenaeum, Paris. The Grocer... Jacques Dumesnil... She... Marguerite Valmond... He... Jean Sarment... Marcelin Hugier... Raul Marco... The Innkeeper... Gipsa Nisica... The Waitress... Edith Saylor

There is nothing in this to recommend it either for U. S. stage or screen. It is merely static, and all the more so since the direction is not strong.

The story of three friends, who during the first war made a date to gather at a certain inn where they met as buddies, shows one turning up and making a play for a woman who comes to dine at the inn. What would be the beginning of an affair is halted by buddy No. 2 turning up. The next day he develops that the woman was the wife of the third buddy who took it upon herself to keep the trust for him. When he turns up, she goes back with him to the drudgery of a provincial grocery.

The whole thing is on the theme, "It might have been," and is unduly talky. Jacques Dumesnil's acting gives a touch of color to the play, doing his role of the provincial grocer somewhat in modernistic style. Edith Saylor, as the waitress, makes an attempt to bring a little comedy into the otherwise drab pattern.

Jean Sarment has a literary following and Jacques Dumesnil a marquee name. It is these two alone that may make the play keep going. Mazi.

Strawhat Notes

Dorothy Storm, who presaged the St. Petersburg (Fla.) Operetta last winter, will have a similar assignment this summer with Guy Palmerton's Worcester (Mass.) Playhouse... Joan Bennett and her 17-year-old daughter Melinda Markey, will play a number of strawhat dates this summer in "Susan and God"... Until they disband to the hills for the summer, various strawhat managers are holding nightly gab sessions at the Blue Ribbon restaurant, N. Y. Sam Wren, casting director of the Liebling-Wood agency, will direct an 11-week season at the Boothbay (Me.) Playhouse, where his wife, Virginia Sale, is a member of the resident Equity company.



## Broadway

Jack Haley and Jacha Heffelt in from Europe yesterday (Tues.) on the Queen Mary.

Bernie Kamber in the Pocomo for opening of his Wayne Country Club, June 28.

Mrs. Edward G. Robinson back from Paris, where she held an exhibition of her paintings.

Edwin Knopf, Metro producer, sailed for Britain Saturday (26) on the Caronia for a short vacation.

Nat Simon, owner of the Penguin, niter in Greenwich Village, purchasing adjacent quarters for expansion.

Diana Churchill back to England Sat. (26) on the America after visiting her actress-sister, Sarah Churchill.

James Mulvey, v.p. of Goldwyn Productions, back in N. Y. following week's confab with Samuel Goldwyn on the Coast.

"Fabioli" campaign carried to "21," where local critics were guests at an "Imperial Roman Feast for Friends of the Antique."

Walter Pidgeon back yesterday (Tues.) to the Coast following trek east to attend the Carter Barron Memorial dedication in Washington.

Richard Morgan, former Paramount homeoffice legal staffer, now managing Walter Reade's Paramount Theatre, Asbury Park, N. J.

David Lipton, Universal pub-ad chief, arrives Monday (4) for three or four weeks of h.o. confabs, particularly the campaign on "Bright Victory."

Martin Davis, slack at the Samuel Goldwyn office, named to the public relations committee of the Big Brother Movement, which cares for needy youngsters.

Humphrey Boulens (Columbia Concerts) may fly over from London to be with Lily Pons and Andre Kostelanetz in Paris between June 1-4 when they're at the Paris Opera.

Former actor Richard Conte, Charles J. Correll (Andy of Amos 'n' Andy), and Mrs. George Marshall, wife of the film producer-director, among those sailing yesterday (Tues.) on the Liberte.

Irving Berlin flying to Paris June 3, en route to Cap d'Antibes, with his daughter, Mary Ellen, now a Time-Life researcher. Mrs. Berlin remaining behind because of daughter Elizabeth's birthday.

Adelle (Mrs. Ernie) Byfield, widow of the Chi hotelier, in and out for a week of shows. Going in for painting now, and will have three of her clown subjects hung at the Mandel Bros. Gallery in Chi in June.

Lida Livingston, manager of publicist Margaret Ettinger's local office, planned to Europe Friday (25) on a month-long business and pleasure junket. Dorothy Briscoe, of the firm's Coast office, has come in to be permanently located with the N. Y. headquarters.

## Miami Beach

By Larry Solloway

Gene Arcade into Saxony Shell-I-Mor Room today (Wed.).

Jan Murray and wife at Saxony for short vacash, while he recoups from virus.

Walter Winchell heads for Washington, D. C., today (Wed.) after longest stay yet, since last October.

New hotel-theatre-cafe restaurant due for Sherry Frontenac. To be built this summer for December opening.

Wometco's Mitch Wolfson and chain's TV station manger (WTVJ), Lee Rutwisch, due back from conferences with video chain heads in N. Y.

Casablanca Hotel's Club Morocco reopens at end of June with Monica Boyar and Milt Ross featured, plus Chavez and Cortes orchs.

Variety Tent 33 shifts headquarters to part of Palm Island's Latin Quarter building, which will again feature Lou Walters' productions next season.

Art Green, vet midnight gabster (WKAT-MBS), heads for Manhattan end of month for nose-rebuild, then returns for shift of program to theatrical hangout, Mammy's.

## Pittsburgh

By Hal Cohen

Maureen Cannon plays a return engagement at Copa, July 9.

Lester Evans, of Evans Family dance act, divorced last week.

Gilda Gray goes into Belvedere, June 15, following Bonnie Baker.

Sugar Chile Robinson plays a local cafe for first time, Carousel, June 11.

One of Juanita Hall's first niter dates will be at Vogue Terrace, June 23.

Gave Jordan visiting her folks and heading for St. Louis-Mass., sometime.

Edward Wolf in for Decca plug-

ging Eileen Wilson's new platters with the jockeys.

Phil Doyle re-elected, business agent of stagehands union, Local 3, for 21st consecutive year.

Tom Power, ex-Playhouse press-agent, will thump for Little Lake Arena Theatre this summer.

Evans Family into Bill Green's for 11 days after doing Ken Murray's TV show from Philadelphia.

Alexander Brothers at Terrace Room for closing week, room folding for the summer on Saturday (2).

Bob Casey, former Tech drama student who was Henry Aldrich on TV for a season, preparing a niter turn.

Milton Karle spent two days in the old home town beating the drums for Jerry Gray at Vogue Terrace.

Mrs. Eva Simon back after attending funeral of her son, producer-director S. Sylvan Simon, in Hollywood.

Edward Everett Horton bringing his own comaroy of Matthew Smith, Katharine Meskill and Margaret Agnieszka here in "Springtime for Henry."

## Philadelphia

By Jerry Gaghan

Powers Gouraud, veteran local broadcaster and critic, is ill with a heart attack in Jefferson Hospital.

Joe Grady and Ed Hurst (WPEN's 950 Club, afternoon disk show) celebrated their sixth anniversary on the air (26).

The 421 Club changed owners last week. New operators are Sid Goldstein of a local furniture store family, and Jack Brown, just out of Princeton.

The Four Tunes, current at Earle, will head Larry Steele's "Smart Affairs of 1951," which will reopen the Club Harlem, Atlantic City, June 28.

John McConnell, leader of the pit orch at Steel Pier (Atlantic City) Music Hall, is too ill to return. His post will be taken by Freddie Bowers.

Jack Beck will return from Cleveland to take over as manager of Globe Theatre, Atlantic City, which this year will mark its 20th season of summer burlesque at the resort.

## Madras

Shortage of product in local language leading to increased bookings of Hindi films both in city and rural areas.

Neptune Studios employees appealed to government to force the management into grabbing wage boosts and bonuses.

Bhanumathi, film actress whose contract with Gemini Studios expired several months ago, building her own studio here.

Jupiter Pictures, which recently acquired Neptune Studios, planning to move production activities from Coimbatore to Madras.

The 10-day drama festival held at Poona early in April to celebrate birthday of state and screen star Krishnarao Dage. Proceeds turned over to a fund for construction of a permanent Poona theatre.

Indian Motion Picture Producers Assn. urged members not to pay stars any money in excess of what is stipulated in written contracts. Some top players assertedly have been demanding extra coin under-the-counter.

## Riviera

By Edward Quinn

Bernard Hilda orch slated for summer season at Casino Juan-les-Pins.

Martha Eggerth and Ninon Vallin singing at springtime Musical Festival in Nice.

"Bal de Petits Lits Blancs," the biggest social event of Riviera summer season, again will be held at Sporting Club Monte Carlo in August.

Juan-les-Pins Casino had socko Whitsun opening, floorshow included "danseuse nue" and Miss Venus bikini parade backed by two bands.

Ludmilla Teherina, and Edmond Audran, terpers in "Tales of Hoffmann," backed by Kenneth Spencer with classical songs gave one night concert at Cannes Palais du Festival.

## Washington

By Florence S. Lowe

Douglas Fairbanks, Jr. due in for periodic report to State Department.

The Rouben Mamoulians checked in over past weekend to visit friends.

Variety Club held stag to honor closing new exchange managers along town's Film Row: Phil Isaacs, Paramount; Pete De Fazio, Warner; Earl Swann, United Artists; Joe Gans, Universal; Milton Lippner, Monogram.

## London

Nat Karson off to Majorca for vacation.

Vesta Tilley celebrating her 87th birthday.

John McCormack's estate in England has been valued at \$1,400.

Julian Lesser injured his knee on set of "Whispering Smith Investigates."

Bob Engler, for 14 years recording chief for Western Electric in London, has returned to U. S.

Gino Arbib looking for theatre in the West End to present Rosario and Antonio for short season.

William Keighley and wife, former Genevieve Tobin, due in London next month on vacation.

Bob Hope's elimination in the first round of the amateur golf tourney gained him frontpage coverage.

Excerpts from the current Westminster attraction, "Count Your Blessings," to be broadcast next Sunday (3).

Arthur Dent chairman at press lunch for Ben Wigley last Thursday (24) which coincided with the comedian's 13th wedding annl.

RKO Radio threw a Savoy cocktail party for Lex Barker and Arlene Dahl, who reached London May 22 on their European honeymoon.

Lawrence Wright has sold his song "Legend," current hit in Nat Karson's Metro's Empire "Jewel Box Revue," to Lou Levy for America.

Capella and Victoria will quit Bernard Delfont Hippodrome revue, "Follies Bergere," on June 2, and will be replaced by Murio and Marne June 4.

A new comedy by Ronald Wilkinson titled, "Taking Things Quietly," comes to the Ambassadors theatre May 30 succeeding "Lace On Her Petticoat."

The Open Air Theatre season began last May 21 at Regent's Park with the presentation of Robert Atkinson's production of "A Midsummer Night's Dream."

John McCarthy, Motion Picture Assn. of America exec, here over last weekend for prelim talks with Board of Trade prez Sir Hartley Shawcross on renewal of Anglo-American film pact.

French star Jacques Francois inked for starring role in the "Winter Cruise" episode of the new Maugham film, "Encore," being lensed jointly by Paramount and J. Arthur Rank Organization.

Second program of Shaw plays presented at Arts Theatre Club included "The Inca of Peru-salem," "The Fascinating Foundling," "Press Cuttings" and "The Shewing-Up of Blanco Posnet."

## Chicago

Joan Blondell in town huddling on strawhat dates.

Film scripter Sy Bartlett is visiting his son at Culver Military.

Esther Williams and mate Ben Gage tour area vet hospitals this week.

John Balaban, B&K prexy, back from Gotham and into Michael Reese Hospital for a checkup.

Rudolph Ganz, Chi Musical College prexy, will be feted on his 50th year in America, June 11 at Bismarck Hotel.

Cecil B. DeMille's "Greatest Show on Earth" troupe back in Chi after quick lensing with RB&B&B circus. Company returns to Coast this week.

Diosa Costello's understudy, Dorothy Franklin, steps into "Bloody Mary" role in "South Pacific" for a week until Irene Bordoni completes rehearsals.

## Bucks County, Pa.

By Justin Herman

Tom and Marjorie Ewell due back from Hollywood in a few days.

Alvah Lou Harrington, of the Playhouse staff, has taken a house at Phillips Mill.

The Moss Harts (Kitty Carlisle) and two sprouts due back from Europe next weekend.

Don Walker, who collaborated with Jack Lawrence on the score of the musical "Courtin' Time," went to Pittsburgh for the show's second tryout.

The George S. Kauffmans (Leezee MacGrath) due home June 10 from the Coast, where he's staging the second company of "Guys and Dolls."

The Witbur Evans (Susanna Foster) took a year's leave on the Wedderspoon place on Phillips Mill Road and moved in last week with their infant.

The Harry Harnisch (the draws the P. nny comicstrips), tossed a Sunday brunch for weekend guest Willard Weeks, Herald Tribune syndicate manager.

Robert Jarvis, stager of the Lambent tent on the Coast until mid-June, on loan to help Lewis &

Young get their Sacramento Music Circus under way.

The Theron Bambergers (Phyllis Periman) arrive next Saturday (2) for the "duration." His Playhouse at New Hope opens June 8 with Arthur Treacher in "Clutterbuck."

The Phil Bourneufs (Frances Reid) motoring to the Coast, where he will do a picture for Universal. Meanwhile, construction of their Church Road home is progressing.

Musie Circus pressagent Max Eilen's "How to Increase Daily Newspaper Circulation" just went into fourth edition. Author says the screen and tele rights are available.

St. John Terrell's Music Circus tent at Lambertville went up Monday (28), having been delayed a week by rainy weather. Season opens June 5. Terrell inaugurated the local lecture season with a spiel before the Flemington (N. J.) Rotarians.

Bernard Hart and the Jerome Chodorovs weekend with Anne Kaufman (daughter of George S.) and spouse Bruce Collin, of the Holiday mag staff. Mrs. Collin is partnered with Saint Subber in her initial production venture, "Happily Ever After," which Edward Chodorov is authoring.

## Las Vegas

By Bill Willard

Anne Triola booked for Thunderbird August date.

Tony Martinez, Beverly Miller open tonight (Wed.) at Club Bingo.

Tessie O'Shea received wire from Ed Sullivan for another TV shot.

Peter Lind Hayps, Mary Healy open Last Frontier Friday (1) for fortnight.

Harry Richman follows Sophie Tucker, opening today (Wed.) at El Rancho Vegas.

Desi Arnaz begins banging bongos tomorrow (Thurs.) for two frames at Flamingo.

Frank Fontaine, Les Paul and Mary Ford topping Thunderbird marquee for three weeks.

Chuy Reyes, current in Mural Room, Flamingo, switches waxing latunes to pops for Capitol.

Wilbur Clark, back from Washington, reports having pleasant luncheon chat with Sen. Estes Kefauver.

Ed Nassour, Louis Jean Heydt, Alice Frost, Molly O'Day (Mrs. Jack Durant), among Desert Inn poolside.

Ellen Sutton, chantoosie, Willie Palmer, record pantomist, Willard Kili, emcee, Frank Ortega Orch current at Restaurant LaRue.

Tennessee Ernie, Irene Ryan stanza hit peak grosses about level with previous Bob Howard and Mills Bros. stands, Thunderbird.

George Burns, Gracie Allen, Sophie Tucker set for United Jewish Appeal dinner show Sunday (3), at Hotel El Rancho Vegas.

Variety Club Tent 39 Night of Stars benefit, School for Handicapped Children, June 11, shaping up with Red Skelton, Donald O'Connor, Desi Arnaz, Charles Durand & Guy Brion, Peter Lind Hayes & Mary Healy, Betty & Jane Kean, Harry Richman, Frank Fontaine, Les Paul & Mary Ford, Los Gatos, Kathryn Duffy Dansatons, Tony Martinez, Musical Dons, Thunderbird's Hal Brandis produces.

## Dallas

By Bill Barker

Blue Barron band one-nighting May 25 at Pappy's Showland.

Ted Weems' orch set for one-nighter June 16 at Lakewood Country Club.

Liberate booked for split week, June 15-17, at Greater Dallas Club, en route to Houston's Shamrock Hotel.

KLIF, key station of Gordon McLendon's Liberty Broadcasting System, soon to have a wattage boost of 5,000.

Herman Waldman, Hotel Adolphus Century Room bandleader, is recuperating here following emergency appendectomy.

"Water Follies of 1951," starring Eddie Rose onstage and in a water tank, makes its only Texas stop June 1-10 in Dallas Ice Arena.

## San Francisco

By Ted Friend

Hank Fort into Mark Hopkins. Page Cavanaugh Trio into Blackhawk.

Sarah Vaughan set for Ciro's opening June 6.

Papagayo Room's Al Williams into hosp for checkup.

Bill Roddy, top staff KNBC announcer, into Merchant Marine.

Harry Owen's Orch set for St. Francis minus maestro, who is vacationing.

KGO-TV recipient of award from American Assn. of University Women at Academy of Sciences.

## Hollywood

Leo Spitz laid up with flu.

Abby Greshler planned in from N. Y.

Anne Nagel divorced Col. James H. Keenan.

Frank Fontaine to Las Vegas for a niter stint.

Bill Peirce back at work after a week in the hospital.

Dinah Shore tagged for seven fan magazine spreads.

Alice Pearce in from N. Y. to report for work at Metro.

Blanche Ring filed suit to divorce Charles Winninger.

Nigel Bruce celebrated their 30th wedding anniversary.

Jean Peters to Del Rio, Tex., to start work in "Viva Zapata."

Anatole Litvak in town after more than a year in Germany.

Tony Cabot in town hunting talent for the Schine hotel circuit.

Forrest Tucker stages a show for the Marines at Camp Pendleton.

Margaret Sheridan in town after a two-week tour with "The Thing."

Signe Hasso heading for a strathat tour in "Sacred and Profane."

Marie Wilson home from hospital after a long siege of blood poisoning.

George Montgomery and Dinah Shore building a desert home near Palm Springs.

Larry D. Ranch, owned by the late Harry Carey, up for auction in Bankruptcy Court.

Kirk Douglas cited by Treasury Department for plugging the savings bond campaign.

Louis Hayward in from N. Y. with his brother, John, who will make his home here.

Shirley Yamaguchi drew a 13-week work permit from Department of Immigration.

Reginald Armour in from the Far East for conferences with Herbert J. Yates at Republic.

Lena Horne taking a month's vacation after completing her engagement at Coconut Grove.

June Haver won a suit filed by a real estate broker claiming a \$1,300 commission on sale of her home.

Jane Froman will sing at 100th anniversary of alma mater, Christian College, Columbia, Mo., June 6.

John Payne, Dennis O'Keefe and Arleen Whelan to Oklahoma City to open a 33-city tour with "Passage West."

George Landy closed his independent agency and joined Paul Small Artists as head of literary department.

Warner Baxter's will, filed in Superior Court, leaves his entire estate, "more than \$10,000," to his widow, Winifred.

Gunther Lessing returned from Washington, where he attended sessions of the U. S. National Commission for UNESCO.

Cowboy star Roy Rogers feted house guest Evelyn Kay Kolemian, his eastern publicity director, with a barbecue at his new Encino ranch home last week. Before returning to N. Y., Miss Kolemian weekendend with Floyd and Kay Campbell at their Del Mar home.

## Vienna

By Emil W. Maass

Schoenbrunn film, "The Crow," premiered here.

American singer Dorothy Maynor gave concert here.

American pianist Abbey Simon gave a concert in Mozartsaal.

Film union and producers agreed on a 12% increase in all salaries.

Oefa Film finished work on its educational picture, "Silent Night."

Reyla Kibler, U. S. singer, appeared in the ISB Cosmos Theatre.

Otto Tressler, 80-year-old actor, received the Golden Ring of Vienna on his birthday.

Salzburg City Council awarded President Truman the Golden Medal of the Mozart City.

Producer Emanuel Alfieri came out with a plan to help legit. It is a tax on cigarettes and cigars.

Helene Thimg directed Thornton Wilder's "How to Cure Love" at the ISB Cosmos Theatre here.

"An Impossible Girl" is the title of a new Akos von Rathony production now being made at Thiersee, Tyrol, studio.

Prof. Dr. Ernest F. Leisy of Southern Methodist U. lecturing as guest of Vienna university on American literature.

Konstantin Hugel, one of the oldest entertainment spots in the Prater, has been rebuilt. It had been burned in 1945.

State opera reconstruction committee asked for funds to build a 300-car underground garage since there is little parking space around it.

Alpenfilm started work at Salzburg studios on "Adventures in Salzburg," a musical starring Adria Andergast. Franz Antel is directing.



## Paris

By Maxime de Belz  
(33 Blvd. Montparnasse)

Jeanne Aubert getting a Legion of Honor.  
Fred Orain to make TV shorts for DuMont.  
Irvin Marks making his office with Roddy Co.  
Mary Roach out of hospital and recovering rapidly.  
Sury Solidor buying the Left Bank nitery, Jacob's Ladder.  
Fernand Rivers finishing film version of Sartre's "Red Gloves."  
The Bud Ornstens dining on the Eiffel Tower before she goes to Rome.

Borrah Minevitch tossing cocktail party for daughter Lydia on her arrival.

Pierre Louis-Guerin putting the finishing touches on his new revue, "Rendez-vous."

Rizet's musical, "Docteur Miracle," to be done for the first time at the Conservatoire.

Lacy Kastner rushing to London to greet Jack Cohn and Joseph McConville despite the flu.

Cynda Glenn getting Paul Derval to talk more money than the Folies Bergere ever heard of.

J. St. Glinz, author of the Bouffes Parisiens play, "Belle de Mai," is the wife of actor Rene Sarvil.

March of Time producer Sam Bryant homing after local Economic Cooperation Administration job is completed.

Irene Seznick trying to entice Claude Dauphin to come to N. Y. He opened recently in Jacques Deval's "Rayon des Jouets."

Michele Farmer to star in Ray Ventura's "From Paris to Monte Carlo." "Baby Beats the Band" will be the title for the English market.

## Minneapolis

By Les Rees

Hotel Radisson Flame Room has Janis Paige.

Hotel Nicotlet Minnesota Terrace holding over Carmen Cavallaro.

Johany Long into Prom Ballroom for four nights, May 31-June 3.

Martin & Lewis pencilled into Radio City Aug. 3 for their first local date.

Long Pine, northern Minnesota strawhatter, to open eight-week season July 4 on play-a-week policy.

Bob Hope and his Hollywood revue come into Auditorium, June 13 under C. C. Milkes' local aegis. Milkes is arranging five other upper Midwest dates for attraction.

Flame nitery, formerly Club Carnival, which played name acts, abandoning present policy of show with line of girls and three acts, to one of non-name bands and semi-name act or two. Gay 90's, on other hand (under same management), bringing back line of girls.

## Barcelona

By Joaquina C. Vidal-Gomis

Cristina pic house, playing reissue of "The Crusades."

Comle Roberto Font at Rigat nitery with his one-man act.

R. A. Stemmle German pic, "Berlin Ballad," at the Kursaal.

American Ambassador Stanton Griffiths in Barcelona on a visit.

Antonio Machin at the Liceo in Salamanca with his show, "Cuban Singers."

New Ritz Grill Room bill has Mari Sol Trigo, Yo-Yo magic and Lyle Andres.

Scarcity of good American films prompting Coliseum to stage the Ana Maria Ballet.

Manuel Dicenta's legit company at the Arriaga Theatre in Bilbao playing "Juan Jose."

Alpuente in Oviedo's legit company doing "As We Now Are" by Leandro Navarro, Jr.

Radio announcer, actor-author Jose Miret feted on his 25th anni in showbiz. He began radio work in 1926.

Lecturer Federico Garcia Sanchez back in Madrid after his trip to Puerto Rico, Santo Domingo and Venezuela.

Bolera nitery has new show that includes Los Gitanillos de Bronce, Maruja Pagan, Maruja Gumbau and Miniaturas de Espana.

Company formed by Jose Subirana, Ana Ma. Noe and Osvaldo Genazzani will present "Around the World" at the Poliorama.

Producer Mangrane has signed Mexican actor Gustavo Royo for the lead in "Parsifal." Carlos Serrano de Osmia will supervise.

Maruja Tamaya takes the place of Raquel Dalma in the musical show, "Legs in Fontalba," now at the Fontalba Theatre, Madrid.

Irene Lopez Heredia at the Infanta Isabel Theatre in Madrid with Jose Maria Peman's new comedy, "On the Road of Life," written expressly for her.

Vet actress Concha Catala has

won a suit against actor Fernando de Granada, manager of his own company, for unjust dismissal. He was ordered to pay Miss Concha \$800.

"The Happy Hunters," new musical by Fernandez Sevilla and Tejedor at the Calderon. Stars Paquita Gallego and features Julia Lajos, Nieves Patino and Erasmo Pascual.

Author-actor Adrian Ortega is now under contract to direct musical shows at the Lope de Vega Theatre in Madrid. Mari Carmen Alvarado will star with same company.

## Dublin

By Maxwell Sweeney

Victor Sylvester orch in for Irish terperly dates.

Judy Garland linked for Theatre Royal, Dublin.

Comedian Jack Cruise to England for club dates.

Bertie Elliman named Irish manager for Eros Films.

Polish tenor Walter Janowitz now an Irish citizen.

Verne Morgan in from London to direct Dublin revival of "Quaker Girl."

Dame Sybil Thorndike to London after judging National Drama Festival.

Shelagh Richards readying production of Kate O'Brien's "That Lady" for Dublin.

Bill Shawn in for season at Theatre Royal, Dublin; he returns to U. S. in fall.

Hoofers Alice Delgarno and Babs de Monte in on vacation after West German tour.

Abbey producer Ria Mooney mulling musical production for out-of-town company.

Blanche Coleman's All-Girl Band in from England for Irish provincial dance dates.

Theatre signs and marquees here darkened by order banning use of current for advertising.

Theater Christopher Casson named speechtraining prof at Royal Irish Academy of Music.

Lord Langford, prexy Langford Productions, named to head new Irish Theatre Council setup in Dublin.

Priscilla Fortescue expected in from Boston to tape recordings for Columbia Broadcasting System "Listen Laided" show.

Irish warbler Sean Meaney returns to U. S. next month to join Special Services entertainment unit for Germany and Korea.

Hilton Edwards-Michael MacLiammoir mulling new play, "Bring Back a Story," by Donal Giltinan and Pat Coldrick.

Marking centenary of birth of Irish playwright Richard Brinsley Sheridan, a Sheridan Prize of \$300 is offered for new Irish play.

Polish pianist Maluczynski linked for longhair appearance with Radio Eireann Symphony in July.

Arnold Haskell, chief of Sadlers' Wells Ballet School, here from London to gab at National University.

Cork cinema workers' wages upped average \$1.40 per week under new union pact; wage schedules for other areas still unsettled.

Minister for Education Richard Mulcahy okayed Dublin moppets seeing Disney's "Cinderella" during school-time; attendance at cinema counts as school attendance.

## Stockholm

By Sven G. Winquist

The gala-performance for winners of 1951 gold medal awards at the Roda Kvarn cinema on May 8 was marked by showing parts of new Swedish films, produced late in 1950, but not yet released.

The operetta "Desert Song" was most popular show for touring companies during the 10-year period 1939-49. It was seen by 193,999 people in that span not including two of Sweden's leading cities, Stockholm and Gothenburg.

Ingrid Bergman and Roberto Rossellini agreed to make an Italian section in a film produced by the welfare-organization Radda Barnen (Save the children). The film will show how the organization uses the money it receives. Parts of the pic will be made in several countries in Europe.

Actor-producer Karl Gerhard recently celebrated his 60th birthday at a gala-performance at the China Theatre. It is more than 30 years ago that he debuted on stage. During the last war his shows often had difficulties because the foreign office banned some of the songs after protests from the Nazis. Most popular song among those banned was his "Trojan Horse" dealing with how the quilsings helped Hitler to occupy several European countries.

## Berlin

By Bill Conlan

Paul Gordon en route to New York.

Producer Herbert Tschendorf in the U. S.

Bob Hope, Marilyn Maxwell, Les Brown and company at Titania Palace.

Oscar Karlweis opened in Noel Coward's "Present Laughter" May 25.

Jerry Lavan bringing Grand Ballet of Marquis de Cuevas to Titania Palace June 1.

Christopher Fry's "Venus Observed" being presented at Schloss Park Theatre.

Of the seven German pix shown in U. S. last year, five were Communist-made.

The Berlin Senate will issue special stamps for the International Film Festival.

Malaparte, Raf Vallone, Elena Varzi, Pierre Fresnay and Errol Flynn arrived here.

Lauritz Melchior will perform in a Wagnerian opera at the Staatstische Opera in June.

Curt Goetz will start shooting "House in Montevideo" in June. Pic is based on Berlin stage hit of same name.

Union of Berlin Theatres reveals that total seating capacity of Berlin film houses is 82,000 or an average-of 443 seats per theatre.

Orson Welles has asked the Film Festival committee for permission to address the Berlin people during the festival and apologize for his remarks made in Paris after his last Berlin visit.

Latest American pix being considered for showing at Berlin Film Festival include "Destination Moon," "Mating Season," "Cinderella," "Father's Little Dividend" and "Bright Victory." "Rebecca" will be shown but not entered in the competition.

## Australia

By Eric Gorrick

Many nabes are finding vaude profitable with pic bills.

"Treasure Island" (RKO) is socko at Regent, Sidney, for Hoyts.

"Worm's Eye View" a click at Royal, Sydney, for Williamsons.

David N. Martin's "Ice Follies" pulling sock biz at Tivoli, Sydney.

David Martin's "Ice Follies" at Tivoli, Sydney, continues turnaway biz.

Paramount will debut "Samson and Delilah" at King's, Melbourne, May 23.

Power failures in this zone are costing the film biz many thousands in lost patrons.

"September Tide" looks okay for a run at Comedy, Melbourne, for Williamsons.

Tent vaude shows doing okay in the Aussie nabe areas. Mostly homebrew talent.

Universal running a major sales drive as a tribute to foreign sales chief, Aussie-born Al Daff.

Franquin, hypnotist, after nice Adelaide solo run, will plane to America soon to try his luck.

Abe Romaine, danceband leader, now doing a stageband show at State, Sydney, for Greater Union.

"September Tide," with Evelyn Laye and Frank Lawton, bows into Melbourne May 12 for Williamsons-Tait.

National Theatre Arts Festival playing "The Glass Menagerie" on a limited run at the Princess, Melbourne.

Eddie Samuels will take his local musical, "The Highwayman," out on the road. Show did so-so in Sydney.

"Devil's Disciple," played by the British Commonwealth Theatre Co., doesn't look so big at Palace, Sydney.

Lack of good support pix may force some local exhibs into bidding for local vaude or going single-feature.

John Aiden, former radio actor, doing oke with "King Lear" on three-times weekly policy at St. James, Sydney.

Greater Union will rename its Liberty in Melbourne as the Odeon when house reopens late this year after fire damage.

Ealing's latest Aussie pic, "Wherever She Goes," story of pianist Eileen Joyce, is being groomed for early release here.

British Empire Films will handle Lailamark's "One Too Many," "Secrets of Beauty" and "Delinquent Angels" here.

Cyril Richards and Madge Elliott here on a visit. May return next year to do shows under the Williamson-Tait banner.

"Ladies Night in Turkish Bath" looks okay for run at Tivoli, Melbourne, for Celebrity. Jim Gerald and Ed Glover head cast.

Ealing has changed title of the Eileen Joyce pic "Prelude" to "Wherever She Goes." Film is now being readied for Aussie debut.

Reported that Cecil Marks, in charge of Far East territory for

Universal, will go to London soon to join the company's office there.

A Sydney civic organization will ask the city fathers to taboo unsightly signboards from key vantage points. Say signs do not give city any dignity.

Sonia Dresdel, who came out for the Fuller unit with "A Message for Margaret," is doing a series of radio plays for the commercial Macquarie network.

Douglas Watt has rejoined Snider-Dean, nabe film loop, after a term in commercial radio as assistant to Sam Snider, now visiting England and America on biz looksee.

Perth, western key city, is to have Sabbath films, civic fathers having given okay. Admissions will be at usual weekday rates. City has previously had Sunday shows via voluntary coin contrib.

## Set Sales

Continued from page 1

sets will be those who also bought the first monochrome sets. These people, according to CBS, will be in the upper income brackets and so will probably not be bothered by Government regulations on installment buying, the factor which is believed most responsible for the dip in b-w set sales.

While RCA, DuMont and other top manufacturers in the Radio-TV Manufacturers Assn. continue adamant against CBS color, the latter web has several manufacturers on its side. Web recently merged with Hytron Radio & Electronics Corp., which owns Air-King. While the Hytron deal was not necessarily based on a favorable color decision, it's believed nonetheless that Air King will start producing color receivers, converters and adaptors immediately. In addition, other manufacturers went on record last fall as being willing to make equipment for CBS, including Teletone, Bendix, Webster-Chicago and Muntz.

RTMA attitude was summed up by Dr. Allen B. DuMont, prez of the outfit bearing his name, who said successful color TV must still await final development of an all-electronic system, which he claimed is still several years away. While he would not state specifically that DuMont will not make CBS color receivers, he declared he has no such plans at present. In fact, he added, he does not see how CBS can make a commercial success of its system. "I hope CBS will start its color programming soon," he said, "since that will bring the impracticality of the system out into the open."

RCA served notice that it will continue to fight the CBS system before the public, which some industryites think will confuse the issue in the minds of the public even more. RCA, in an official statement, declared that "everyone concedes that a compatible system (which RCA claims to have) is more in the public interest than a non-compatible system (CBS)." RCA said it would "go ahead with public demonstrations of its improved compatible all-electronic system of color TV."

## Durante Pact

Continued from page 1

ing of papers. Meanwhile, NBC announced pacting of a contract with Eddie Cantor for next season. He returns in the fall to Colgate "Comedy Hour."

Shenor Beats Own Chi Gross

Chicago, May 29.

Jimmy Durante in his first week at Chez Paree is running \$300 to \$400 ahead of his boss gross of \$65,000 established last February. Comic is extending his stay here from three to four weeks and then will cut some sides with Ethel Merman in New York before going back to the Coast.

Joe Pasternak comes in next week to talk about a summer pic.

Durante Holidaying

Jimmy Durante heads for a holiday at his Beverly Hills home when he closes at the Chez Paree, Chicago. He's slated for the Toronto Exposition Aug. 24 for two weeks (last year Danny Kaye was the headliner) before he resumes for NBC-TV.

Script trouble has stalled a possible Metro-Joe Pasternak summer picture, in which he would costar with Helen Traubel. It may yet get before the cameras before September, as it now looks.

## Rome

By Helen McGill Tubbs

Spencer Tracy here on his European vacation.

Robert Haggman in from N. Y. on Sealers Film biz.

The Humphrey Bogarts had an audience with the Pope.

John Ford to Paris for talks with John McCarthy.

Ingrid Bergman to Paris to join husband Roberto Rossellini.

"Stramboli" recently played day-date in 12 second-run houses.

Marchese Theodoli getting script ready for new pic, "OK Nerone."

Americo Abosi, U. foreign department exec, here on European looksee.

Aldo Racili will produce a film with American and Italian actors in Spain.

Vittorio DeSica's next will be "Umberto D.," a story about teenage boys.

Remington Olmsted, of the London Company of "Oklahoma," here studying voice.

Albert Salvalori off to Leghorn to set locations for a film to be made in English.

Walter Rilla, British film player, in from London to do a role in an Italian production.

Grand Spring Ball for members of Italian Cinema world held at Grand Hotel, May 12.

Kitty (Mrs. Mervyn) Leroy here to visit her daughter, Genie Byfield, who lives in Rome.

Italian actress Nada Fiorelli goes to Nice to take a role in French production, "The Orchid Woman."

Producer Paul Graetz of Paris is staying at his villa here while working on a Franco-Italian film.

Katharine Hepburn in from London for a short vacation before starting work on "African Queen."

Bricktop closed her ABC Room at Ambassador Hotel for summer season, and is after a place in Capri.

Four Step Bros., American dance act, drew capacity biz at Quirino Theatre with their revue, "Black and White."

Mexican actress Maria Felix will co-star with Rossano Brazzi in "Oliva Enchantment Tragico," to be made here.

"Forbidden Christ," film of contemporary Italian author, Curzio Malaparte, goes to Berlin for the film festival in June.

"To Please a Lady," renamed "Indianapolis" for the Italo market, is proving good escapism entertainment for locals who are auto racing enthusiasts.

## Genoa

By R. F. Hawkins

"Can't Take It With You" doing a repeat at the Eleanora Duse Little Theatre.

Anton Karas and zither, plus singer Teddy Reno, in one-nighter at Augustus Theatre.

Spring opened opera season officially here at Carlo Felice Theatre with Verdi's "Macbeth."

"Father of Bride," "Forsythe Saga," "Till Clouds Roll By" and "Bright Leaf" are current draws at local theatres.

"Achtung Banditen," which is being shot locally, has Gina Lollobrigida as star. "Anna," with Silvana Mangano starred, may be next Genoa locationer.

Renato Rascel starring in musical now at the Augustus. "Harvey," with Gino Cervi and Andreina Pagnani starred, follows after a successful north Italian tour.

## Milan

By R. F. Hawkins

Milan Fair causing acute shortage of hotel rooms.

Nino Taranto in new revue, "Taratelide," at Puccini Theatre.

"Streetcar Named Desire," Tennessee Williams legit, running at Nuovo.

Russe pic propaganda festival running at Rialto, mainly documentaries shown.

Anton ("Third Man") Karas, Teddy Reno, Compagnons de la Chanson, others in show at Manzoni Theatre.

"Miracolo a Viggio," with Silvana Pampanini, shooting at Milan Fair grounds. Luigi Glacchino is directing the Franco Cancellieri production.

## Portland, Ore.

By Ray Feves

Hopalong Cassidy set as grand marshal of Portland Rose Festival.

Delta Rythm Boys in at Clover Club for a week before sailing for Sweden.

John Foster in town to visit son Martin, manager of J. J. Parker Guild Theatre.

Connie Haines, Billy Bishop & Ann, and Vic Palmer at Portland Home Show for nine days.

Claudia Pinza headlining Amato's Supper Club for two weeks. Russell Twins and Billy Rey also on bill.



## Literati

### Show Biz Title Hassle

Small flareup in the book trade last week, over show biz books, involved Simon & Schuster and Random House. Last spring S&S announced it would publish "Show Business Is No Business," with text and drawings by theatrical cartoonist Al Hirschfeld. Most pieces were to run prior in Holiday mag, with book due for publication this September.

S&S learned recently that Random House plans to publish on July 9 a collection of Maurice Zolotow pieces, most of them from the Satevepost, with book titled "No People Like Show People." After some behind-the-scenes dickering, RH has refused to change its book title. S&S will keep its title, regardless, feeling it had both book and title months before.

Amusing sidelight to the tiff is the fact that the new Irwin Shaw novel, "The Troubled Air," which RH is publishing, has a full-face photo of Shaw on the jacket—the photo having been taken by Richard L. Simon, of S&S.

### Schulberg's Soviet Appraisal

Budd Schulberg is doing an appraisal, to appear in the Saturday Review of Literature shortly, of what's happened to Soviet writers since 1934. It's understood he'll take a number of top novelists and playwrights who flourished prior to that date and trace the decline in quality of their literary output since that time, presumably because of political domination.

Schulberg recently testified before the House Un-American Activities Committee that he had at one time been a Communist, but resigned.

### More Fractured Books

On the heels of Doubleday's click with "Fractured French" and "Compound Fractured French," by Fred Pearson 2d and Robert Taylor, the publisher will bring out "Literal Latin," which is running serially in Collier's. Text of the Latin perversions is by Dick Shaw, illustrations by Virgil Pratch. Doubleday is also mulling a "fractured English" book idea.

First French gag book sold over 60,000 copies. Abel Green, editor of VARIETY, had been privately publishing and disseminating to the show biz and literati bunch his "Abel's (Lindy French) Lexicon," with Doubleday making arrangements with Green for a token royalty as compensation for usage of certain material. Green wrote an intro to the first book, and also gets foreword nod from Pearson-Taylor in the sequel, "Compound Fractured French."

### Goodman-Corwin Book

Jack Goodman, editor of Simon & Schuster, is editing an unique anthology of al fresco material which he's titling "Not for Publication."

It will contain fragments of ribald addresses, private correspondence, intimate gag stuff, and the like. It was Norman Corwin's idea, latter will be co-author.

### Hope Drops Life Libel Suit

Bob Hope has dropped his \$2,010,000 libel suit against Life magazine, based on charges that he was maligned in a story in Life penned by syndicated columnist John Crosby last November and titled "The Seven Deadly Sins of Radio." The dismissal papers were filed last week in Los Angeles Superior Court.

In dropping the charges, Hope said: "Since this suit was instituted, investigation and discussion have convinced me that Life was acting in good faith and without intention to harm me in the article concerned. Therefore I have elected to drop the suit against Life."

### Atlantic City Buy

News, feature services, and all publishing rights of the Atlantic City Daily Tribune were taken over by the Press-Union Publishing Co., which publishes a morning, evening and Sunday paper in the Jersey city, as of Saturday (26).

The Tribune, founded as the Daily World in 1935, was purchased five years ago by Samuel Ungerleider, Jr. Ungerleider becomes an associate editor of the Press-Union papers. Deal was in making a short time between Ungerleider and Rolland L. Adams and associates. Adams, publisher of the Bethlehem (Pa.) Globe-Times, purchased the Press-Union newspapers last December. He took active control of the company early in March.

At same time purchase of Tribune was announced, Warren S.

Brown, who has been managing editor of the Press-Union papers for the past 18 months, resigned. He had been with the paper as suburban and city editor for 25 years. Stanley Fink, who came here from Bethlehem March 1 to become executive editor of the papers, and Ungerleider, will absorb Brown's duties.

### Bullish On Books Vs. TV

President of the American Booksellers Assn., Robert B. Campbell, says television won't hurt the sale of books. Speaking in annual convention in Cleveland last week, the Los Angeles bookseller said "When radio first came out, if you remember, they said 'Well, that's the end of books.' It was not the end of books. And we think you will find that TV, eventually, will bring about the same result."

Campbell added that television now is still in "the curiosity stage." He predicted it will eventually serve as a medium to interest the public in reading.

### WU's Telegift Plan

Publishers are getting behind Western Union's new Telegift plan. In addition to gifts for women, men, children and the home, current books and magazine subscriptions can be sent by wire. Long play recordings (six albums) are also on the list.

Roger W. Straus, Jr., president of Farrar, Straus & Young, feels that the Telegift idea can increase book sales appreciably.

### Oxford Show Book

In the preface of "The Oxford Companion of The Theatre" (Edited by Phyllis Hartnoll; Oxford U. Press; \$8), it says "In compiling a book which deals with the theatre in all ages and in all countries the difficulty has been to decide what to omit." I found much that was omitted and so much that could have been omitted. When you write about vaude (even in capsule form) one should mention Martin Beck, who brought class into vaude; Percy Williams, who boosted salaries; and William Morris, Sr., whose opposition to the trust brought vaude to its great popularity. Their names are omitted.

As for burlesque, there is very little about this form of entertainment which produced great artists. Few are named. In minstrelsy it omits names like Lew Dockstader, Primrose & West and Frank Dumont. Nothing about medicine shows (certainly a part of the theatre). Nothing about Al Jolson, Irving Berlin, Rodgers & Hammerstein or Larry Hart, and there certainly should be something about the immortal Bert Williams who did so much for the Negro in the theatre.

"The cinema has been deliberately ignored, as being a totally different art which requires a book in itself." Also—"Lack of space is responsible for the exclusion of the Circus, Cabaret, Cafe-chantant, Revue, outside England and U. S., has been drastically curtailed." Very drastically, I would say. Of radio a tiny bit and nothing of TV.

And yet its 888 pages are packed with a lot of info on the drama of all countries, ballet, English music halls, etc. Book also has capsule biogs of old and modern actors and playwrights, and it has an especially fine bibliography of stage books. I realize that this book is a fine research job and it would take many more volumes to cover all of show business fully. With all its "omits," it is definitely a must book for any theatrical shelf.

Joe Laurie, Jr.

### Al Woods Biog

Mrs. A. H. Woods, widow of the late Al Woods, has arranged with Ralph T. Kettering, Chicago playwright and p.a., to write a joint biography about the producer and his wife. Title probably will be "Hello Sweetheart" or "Love and Kisses," two phrases indelibly associated with Woods.

### CHATTER

Illness prevented Ed Murrow from going to Yugoslavia.

Book author Curt Riess, for first time in five years, visiting in Germany.

Allen Churchill profiling salvage king Morris Lipsett for Nation's Business.

Doubleday is negotiating for the publication of Ezio Pinza's autobiography.

Merle Miller back after six months abroad for Argosy and other mags.

Bernard Sobel has two articles on ballet and legit in New International 1951 Year Book.

Rowland Barber, former Life

editor, now associate editor on new young men's magazine, 21.

Jinx Falkenburg reading proofs of her autobiography, to be published by Duell, Sloan & Pearce.

Radio actor-director Jack Lloyd, now in Hollywood, writing profiles for Movie Magazine in spare time.

New School for Social Research will have six summer workshops in creative writing, starting June 18.

Reprint of "Show Boat" is being published by Grossett and Dunlap to coincide with the release of the Metro picture.

Ben Holt, Panagra flack at Lima, Peru, making money with tiny ballar reproductions of Kon-Tiki raft, which started from Lima.

The Earl Wilsons (he's the N. Y. Post columnist) planning a Pan-Am Airways "Around the World in 30 Days" flying junket, possibly this summer.

Holiday negotiating for an installment of Ernest Hemingway's work-in-progress, a book of four novelettes tentatively titled, "Wind, Sun, Sand and Stars."

Titles on Harper's fall list include "The New Yorker 25th Anniversary Album," which contains 1,000 cartoons from the mag; "The Lost Sea," by Jan de Hartog, Dutch novelist, actor and playwright; and "Indigo Bunting," a memoir of Edna St. Vincent Millay, by Vincent Sheean.

## House Reviews

Continued from page 53

### Stanley, Pitt

and some of her own key men spotted on the stage with the Max Adkins house crew, was excellent.

Her exchanges with the audience have a slight Continental flavor, but they're strictly for the down-fronters. Way up in the gallery, this kind of thing is lost. In a nitery, it's probably terrific and commercially sock. In a way, after the tremendous job that's been done on her, it's not easy to say exactly what was looked for in Miss Baker, but this isn't it.

Bomb-buster of the layout is Leo DeLyon, first time around here and a solid smash. Opens with a bang and never lets up, murdering them with his vocal gymnastics and generally contagious personality. In his own spot, he's a cleanup and then goes on from there to cement and augment a fine original impression with some whammo bits while Miss Baker is making costume changes. At least give La Baker credit for being smart enough to know that her package needs the kind of bolstering DeLyon gives it. Her reception from the audience was lukewarm compared to the sizzling palm-pounding he grabbed.

Show gets started with a good band number, topped by a bristling clarinet solo by Adkins; swings up with the 3 Rockets, in some crack precision hoofing; swings still farther up with DeLyon's appearance and then settles down to an in-between temperature with Miss Baker's arrival. She has a lot of svelte showmanship but very little else. Cohen.

### Capitol, Wash.

Washington, May 27.  
Jay Lawrence, Maxellos (4), Lawrence Brooks, Rita & Alan Farrell; "Go For Broke" (M-G).

Current lineup, teamed with holdover pic, lacks marquee lure but makes up for this in freshness and steady pace.

Jay Lawrence, newcomer as a solo, who got his start with the Vaughn Monroe troupe, comes close to being showstopper with routine of novel, rib-tickling take-offs. Comic has a pleasant personality and a succession of imitations with a different twist. Tees off with Hollywood names, then to ribbing of overseas broadcasts, with accent on the British.

Lawrence Brooks, of "Song of Norway" note, has a conventional singing act featuring show tunes. Flashy manner seems to have appeal for galleries, with romantic tunes helping. Baritone is run-of-mill, but reception was better than average for type of act. "Oklahoma" medley is on the exuberant side, with "Strange Music" and "Donkey Serenade" his best bets.

Maxellos, top-drawer across with comic accents, go through their balancing and twirling with their usual skill and showmanship. Mixed quartet always surefire here and sendoff solid.

Rita & Alan Farrell fare well as curtain-raisers with a routine of Americana terp numbers which they handle with youthful bounce and skill. Tee off a bit unevenly but pick up as they go along. Lowe.

## SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, May 24.

Long suspected of working on a secret weapon of mine own, I see I let the cat out of the bag in a communique to Ashton Stevens, and so there is no point in keeping it a secret any longer that, come the melancholy days next autumn, I will be brightening your fireside with a revolutionary item called "Blessed Mother Goose." It will be published by House-Warven, a Hollywood firm which apparently has decided to go after name authors and figures to fetch them by first publishing their poetry. They brought out "Gyges Ring and Other Verse" by Rupert Hughes, last fall, and have followed that up with his "The Triumphant Clay," which will be released May 25, his first novel in a long while.

As a general thing writers begin their careers as poets and switch to something more substantial as the economies of living bear down on them. Now and then a writer like Thomas Hardy turns to poetry to mellow his declining years, but such switches are few and far between among the literati.

Mine is revolutionary in that I have gone after the classic lines of nursery rhymes more like a surgeon than a poet. I have taken out all the beatings, horrors and political propaganda which were woven into them ever since Oliver Goldsmith published a batch in 1762 and have rewritten them more in harmony with the good old religion and modern child psychology.

Modern psychologists, as well as those guided by older beliefs, will understand what I have done, though in daring to lay hands on the classic lines of nursery rhymes I realize I will shock a lot of old party-liners who look on anything in the nature of a change as likely to be for the worse and, therefore, subversive. This will include most old line publishers. In fact, it has.

### Westward Ho-hum

Few of them realize that the tide of culture travels from east to west, and just as Athens had its day and London its era, so New York is not destined to guide American culture forever. I was fortunate in finding a publishing house in Hollywood, of all places, staffed by men and women whose minds were open to the best of modern as well as the best in older thinking. Instead of spending all their time taking in each other's washing they had their eyes and ears open and caught "Blessed Mother Goose" on a radio program. I was kicking the thing around with Guy Bates Post. They caught the program, and before you could say Robert Frost they had me signed and sealed to a contract for publication in their fall list.

This was just one more proof of a contention I've been airing that the hope of America's cultural growth lies in the west, particularly in Southern California, where the world's best minds have been congregating in increasing numbers since two world wars drove them out of older centers of light.

After the first World War you found most of these displaced geniuses nursing their wounds on the Riviera. But the second one drove them out of that area of blue skies and sunlight to California. In fact, I was among the casualties and tried to set up in Bedside Manor on a hill above Hollywood an approximation of Villa Variety on a hill above Nice. As illness is not a matter of geography nor of political ideologies exclusively, I have found myself forced to read nursery rhymes to sick children now and then. Many of the rhymes seemed as bereft of morality as most comic books are bereft of humor. I found that I was frequently improvising and substituting my own more civilized rhymes for many of the feudal political implications of the original poems.

Not one to revere a thing merely because people had been doing so for a long time, I decided to rewrite all these classics for all children, replacing with love the rod which had been previously used not only to beat out the meter but a child's brains as well. Take the Old Lady Who Lived in a Shoe. You recall she had so many children she didn't know what to do. Today if she didn't want so many children she'd know what to do. No, I decided she had so many children because she wanted to.

### So This Is the Inside Story?

In the original poem the old lady was the British Foreign Office and her children were her colonies. She had plenty of them. And she frequently didn't know what to do with them. So she slugged them. But slugging is not an acceptable procedure for either colonies or children these days, so I've changed my old lady into one who fed them, wrapped them lovingly in their cribs, kissed them and asked God to bless them. At least that's what my mother did, and she had 10. It's what the mother of the Scully Circus does, and she has five.

At least 30 to 70 million Americans of all ages ought to welcome a Mother Goose possessed of saintly instead of savage qualities. I decided it was time that children were taught nursery rhymes which emphasized Faith, Hope and Charity, especially Faith. For the world is a pretty sick child right now and will be for a long while, and I doubt if it can be nursed back to health on negations, disbeliefs or calcaused libels on long-dead politicians.

### Change Here For Tomorrow

If this alienates a lot of readers who think that Mother Goose belongs to art-for-art's sake school of literature, good riddance. Let their psychiatrists tell them that in feeding their children these particular classics they may very well be briefing them to look up to contemporary mobsters or even joining such a mob.

To those who say nursery rhymes are such lovely nonsense, why turn their sweet uses to spiritual propaganda, I can only say since the poems obviously must contain some propaganda I prefer my own to what's in there now.

The implications in Jack Horner, Little Bo Peep, Old Mother Hubbard and half the rest are just as full of a hoary propaganda which I don't propose to perpetuate. Even Tom, Tom the Piper's Son has nothing I'd want children to remember. In the original you may remember he steals of pig. His father eats it, then beats him. What kind of morality is that to be passing on from generation to generation? Even gangsters get righteous after they've had their fill, and such a father should have been clinked instead of praised.

In my version I sent Tom to Boys Town, where his yen for pigs was sublimated. They let him raise pigs there, and his pigs won prizes at the county fair. Okay, so it's propaganda, but at least it has some uplifting point to it.

### How To Hang Like a Dog

It's quite possible that liberty may become so restrained and a free press so proscribed that what happened to Collingbourne might happen to me. He wrote:

"The Cat, the Rat and Lovell the Dog  
Ruled all England under the Hog."

Lovell was Francis Lord Lovell, one of King Richard III's strongmen, as the goanatic fringe was called in those days. He entertained no doubt that the dog referred to him, and decided to give the poet more rope; enough, in fact, for a public execution. So Collingbourne was hung for his insolence.

Maybe hanging would be too good for the likes of me, and the worst that could happen would be that I would be flogged out of a poet's union on a nod from above. Most people would rather hang than put their security in jeopardy, but that could hardly be true of a poet. They say goodbye to security from the day they write their first couplet. If you think I'm wrong, sue the publishers.



# OBITUARIES

## FANNY BRICE

Fanny Brice, 59, vet comedienne, died early yesterday (Tues.) of a cerebral hemorrhage suffered last week.

Further details on page 2.

## HARDIE MEAKIN

Hardie Meakin, 61, Washington division manager for RKO Theatres, died May 28 in Washington. Further details in film section.

## LAURENCE SCHWAB

Laurence Schwab, 57, veteran legit musical producer and author, died May 29 in Southampton Hospital, Southampton, L. I., of a heart attack. He was born in Boston Dec. 17, 1893.

Many of Schwab's works in the past quarter century were done in collaboration with Frank Mandel, the Schwab & Mandel partnership achieving fame with such productions as "Sweet Little Devil," "Captain Jinks" and "The Desert Song." He collaborated with H. G. DeSylva on "Queen High," "Good News," "Follow Thru" and "We Three," with Mandel and Oscar Hammerstein on "New Moon" and with Hammerstein on "Free for All."

As a producer, Schwab's name was affixed to "America's Sweethearts," "Gingham Girl," "The Firebrand," "Sweet Little Devil," "Captain Jinks," "Queen High," "Desert Song," "Good News," "New Moon," "Follow Thru," "Trade Winds," "The Stork," "No More Women," "Free for All," "Hide and Seek," "Knights of Song" and others.

Schwab's partnership with Mandel was dissolved in 1932, following which he produced "Page Miss Glory," "Beloved Rogue" and "Venus in Silk." In 1937-38 he was a film producer at 20th Century-Fox studios on the Coast and in recent years he had been associated with productions of the Miami Music Circus in Florida.

A funeral service will be held at Campbell's Funeral Church, 81st St. and Madison Ave., N. Y., tomorrow (Thurs.).

His wife, Mildred, and a son, Laurence Schwab, Jr., NBC television producer, survive.

## QUEENA MARIO

Queena Tillotson, 54, former Met Opera lyric soprano known professionally as Queena Mario, died May 28 in N. Y. Miss Mario made her operatic debut in 1918 with the San Carlo Opera Co. in "Tales of Hoffmann." She remained with San Carlo three years and then sang with the Scotti Opera Co. and the Ravinia Opera Co. until she joined the Met in 1922. During her stay at the Met, Miss Mario sang with some other companies including the San Francisco Opera and the Paris Opera. She retired from the Met in 1938.

Miss Mario also taught voice at the Curtis Institute, Philadelphia, and at Juilliard School, N. Y. She penned such mystery fiction as "Murder at the Opera House," "Murder Meets Mephisto" and "Death Drops Delilah."

Two brothers survive.

## JOHN TUERK

John Tuerk, 62, theatrical producer, died May 25 in New York. Tuerk was associated with William A. Brady, Jr., and the late Dwight Deere Wiman in the production of "The Command to Love" (1927) and was co-producer with George Bushar of "Mackerel Skies," "Moor Born," "Order Please," "Within the Gates," "Mother Love," "The Dominant Sex," "Crime Marches On" and "Black Limelight." Under his own banner, Tuerk produced "A Strong Man's House," "Romantic Mr. Dickens" and "The Distant City," the last-named in 1941.

He began his theatrical career with the late William A. Brady in 1908, and in 1914 he worked with Brady on some film productions but soon left that field for legit.

His wife, a daughter, two sisters and a brother survive.

## EDWARD D. STAIR

Edward D. Stair, 92, former newspaper publisher and theatre manager, died May 22 in Detroit. Stair became manager of the Whitney Theatre, Detroit, in 1892, and then started, with John H. Havlin, a chain of theatres in key cities that brought them in conflict with Klaw & Erlanger. Ignoring ultimata, they continued to expand

and organized the United States Amusement Co., building theatres in the U. S. and Canada.

Among Stair's Broadway productions was "The Wizard of Oz," which ran for a year and a half. He entered the Detroit publishing field in 1901 with acquisition of The Journal, and five years later he bought The Free Press.

A daughter and a son survive.

## ANNE M. GANNETT

Mrs. Anne M. Gannett, 68, former president of the National Federation of Music Clubs and wife of Guy P. Gannett, Maine newspaper publisher and radio station owner, died in Cape Elizabeth, Me., May 22. Mrs. Gannett headed the music federation from 1941 to 1947. She was also a vice-president of the National Music Council, a trustee of the New England Conservatory of Music, Boston, a director of the M. I. Opera Guild and a member of the music panel of the U. S. Commission for Unesco.

Besides her husband, a daughter and a son survive.

## SCOTT LYON

Scott Lyon (Robert Fox Young), 63, Scottish representative of the British Variety Artists' Federation, died in Glasgow May 21. A native of Edinburgh, he made first stage appearance in 1911 as a clown with Cooke's Circus there. His first London appearance was in 1923 at the London Music Hall. Lyon later became a double-voiced vocalist and a mime comedian. He represented the performer trade union in Scotland.

## ETHEL SINCLAIR

Ethel Sinclair, 52, one of the top comedienne in the heyday of vaudeville and wife of agent Mark Leddy, died in New York, May 27 after a long illness. She worked at various times as Sinclair & Rock, Sinclair & Gaspar and Sinclair & Lamarr. She played the Palace Theatre, N. Y., many times. Miss Sinclair had been in retirement for many years. Her husband survives.

## WILLARD HENRY CHILDS

Willard Henry Childs, 71, early-day radio minstrel man, died May 22 in West Palm Beach, Fla., after a long illness. He handled numerous radio roles during the '20's on KYW, pioneer Chicago station. As Billy Childs he was a member of the Sinclair Minstrels from 1932 to 1937 on NBC.

Wife and three sons survive.

## MRS. LEONARDO BERCOVICI

Frances Ellis Bercovici, 41, magazine writer, wife of Leonardo Bercovici, screen writer, was found dead May 22 in her Westwood (Calif.) apartment. Police called it a suicide.

Her husband recently appeared before the House Un-American Activities Committee in Washington.

## EDITH WEISS MANN

Mrs. Edith Weiss Mann, 66, concert harpsichordist, died May 18 in Westfield, N. J. She was a soloist with the Berlin Philharmonic Orchestra and appeared as soloist at Town Hall, N. Y., last January.

Surviving are a son and two sisters.

## ARTHUR A. ROSANDER

Arthur A. Rosander, 78, former musician and bandmaster, died in Audubon, N. J., May 23. Rosander was saxophonist and librarian for the John Philip Sousa band.

Surviving are his wife, a daughter, three sons, four sisters and three brothers.

## GLENN M. STARK

Glenn M. Stark, 56, former baritone with the Chicago Opera Co., died May 26 at his home, Chester, Pa.

A former New York theatrical producer, Stark also operated a vocal school on Broadway. His wife, son and daughter survive.

## GEORGE M. C. FOWLER

George Moore Calvert Fowler, former Hollywood film director and radio writer, died May 28 in Far Hills, N. J. Fowler was said to have written one of the first radio scripts for "Amos 'n' Andy."

Surviving are his wife, three brothers and two sisters.

## RAY WEST

Ray West, 64, died in Chicago May 26. He was treasurer of the Harris Theatre for many years and in addition sold tickets for many sporting events.

Survived by three daughters and son.

## TOM NORTH

Tom North, 75, film pioneer, died in Chicago May 22 after a

brief illness. Born in Hamilton, O., North was one of the organizers of First National Pictures and for many years was associated with Pathe Films. He was credited with originating the Soap Box Derby.

His wife survives.

## G. A. RICHARDS

George A. Richards, 62, owner of WJR, Detroit, WGAR, Cleveland, and controversial figure in the industry, died Monday (28) of a heart ailment. Details in Radio Section.

## PADDY QUINN

Paddy Quinn, 61, assistant head of Warner Bros. prop department, died May 19 in Glendale, Cal. Quinn joined Warner in 1925.

His wife survives.

## ANDREW N. LYDON

Andrew N. Lydon, 73, stagehand, died May 14 in Seattle, Wash.

Surviving are a daughter, two grandchildren and seven great-grandchildren.

## RAYMOND P. SCHMIDT

Raymond P. Schmidt, 44, former sports gabber at KWK, died in a St. Louis hospital May 23 of a liver ailment. He served in the Navy for two years.

His wife survives.

## WILLARD HENRY CHILDS

Willard Henry Childs, 70, former radio performer known professionally as Billy Childs, died in West Palm Beach, Fla., May 22.

He was a member of the St. Claire minstrels radio group.

## GENE FIELDS

Gene Fields, comedian, 34, died in Chicago May 23. He started in show business 14 years ago and was recently star of "Hit Spot" video show on WBKB, Chicago.

Survived by wife and parents.

## ADELAIDE ASTOR

Mrs. Gertrude Grossmith, Jr., actress, known on the stage as Adelaide Astor, died in London May 23. She was the widow of George Grossmith, Jr., theatrical producer.

Anna E. McCosker, 75, founder and former president of the old Elvira Theatre Club, New York, died May 23 in New York. She was the sister of Alfred J. McCosker, former chairman of the board of the Mutual network.

Charles M. Snyder, 37, manager, Interstate Theatres Circuit, Denison, Tex., died recently from injuries received in an automobile accident at Celeste, Tex., in which his wife was injured.

Mrs. Ruby Barringer, 66, backstage maid at the Orpheum and Palace Theatres, New York, when they were straight vaude houses, died May 23 in New York.

James Bradley Griffin, 49, died in Virginia, Minn. May 26. He was founder and director of the Uptown Players, Chicago. Survived by father, brother and sister.

Mother, 72, of Carleton Smith, National Arts Foundation director and former Chi Trib drama critic, died in Chicago May 23.

Louis Cohen, 48, saxist for several years in the ABC "Breakfast Club" orch, died in Chicago May 22.

Mrs. Mary Ada Mayer, 86, mother of John Mayer, Metro office manager in Pittsburgh, died at her home there May 15.

Maurice Tannen, 42, talent agent and nephew of Julius Tannen, died May 20 in Hollywood after a heart attack.

Claus Wulf, 41, labor foreman at the Paramount studio, died May 20 in Hollywood of injuries in a traffic accident.

Mother, 96, of Mrs. James Alexander, wife of Pittsburgh theatre supply man, died there recently.

Antonio Gandusio, 80, Italian actor, died May 23 in Milan, Italy.

David A. Pierce, 63, Paramount film technician for 25 years, died May 18 in Hollywood.

Ralph Emerson Barnard, 56, film sound technician, died May 22 in Los Angeles.

Father, 67, of Canada Lee, actor, died May 26 in N. Y.

# Loan Export Assn.

Continued from page 6

many licenses would go to each distrib. Under the new two-year agreement, effective Friday (1), the Government has not placed a quota on American imports, but the Motion Picture Export Assn. has settled on 225 pks from U. S. major companies and 55 from the Indies per year. This intra-industry problem must be solved by the companies themselves in apportioning the number of films to be imported, a wrinkle that has been marked with some bitterness in the past.

## Award Signed May 23

New agreement was signed May 23 after many months of negotiations, with John G. McCarthy, director of the International division of the Motion Picture Assn. of America, signing on behalf of nine U. S. companies. Deal came close to hitting a snag last February when the Italian government and film industry demanded that distribution and financial returns on their product in the American market be guaranteed by the U. S. industry in return for unrestricted importations. Loan angle in the new pact offsets the requested guarantee.

Reason for the new agreement and the need for it have been apparent for some time. Italians must make gains in their dollar accounts and films are a substantial source. From the American viewpoint, it was necessary to come to a conclusive agreement "to protect American pictures in Italy," according to the document.

# MARRIAGES

Barbara Ann Knudson to William Henry, Honolulu, May 21. Both are screen players. He's in the Navy now.

Rosemarie Schlinger to Robert Nellis, May 26, Pittsburgh. Both are actors.

Betty Jane Howarth to Alan Shero, Palm Springs, May 19. She's a screen actress; he's a writer.

Barbara Feldmann to Spyros Skouras, Jr., New York, May 29. Groom is an exec v.p. of Skouras Theatres and son of 20th-Fox prez.

Jennie (Dagmar) Lewis to Danny Dayton, Las Vegas, May 21. Bride is a TV actress; groom is a screen actor.

Barbara Spindler to Howard Miller, May 19, Chicago. He's disk jockey at station WIND.

Marion Faust to Larry Berrill, May 26, Chicago. He's a station WIND disk jockey.

Joan Harris to Joseph Winsberg, Chicago, May 4. She's daughter of Will Harris, stage producer at Oriental, Chicago.

Valentina Cortesa to Richard Basehart, London, March 24. Marriage was revealed last week. Both are screen players.

Eleanor Frances Keelan to Edward W. Hausburg, Albany, N. Y., May 26. Bride has been soprano soloist on WGY, NBC and WRGB-TV programs from Schenectady.

Janet Lee Coddington to Robert John Halliday, New Providence, N. J., May 26. He is with Warner Bros. Distributing Corp., Albany.

Eugenie Byfield to Count Leone Gaetani, Rome, May 26. Bride is the daughter of Mrs. Mervyn LeRoy and the late Ernest Byfield, Chicago hotel executive.

# BIRTHS

Mr. and Mrs. Richard Bernstein, son, New York, May 17. Father is a publicist.

Mr. and Mrs. Norman Fleishman, son, recently Pittsburgh. Father owns the Brighton Theatre, Pittsburgh.

Mr. and Mrs. William Katz, son, Pittsburgh, May 22. Father manages Enright Theatre, Pittsburgh, for WB.

Mr. and Mrs. George Stump, son, Kansas City, May 21. Father is program director of station KCKN.

Mr. and Mrs. Nat Lefkowitz, daughter, May 24, New York. Father is treasurer of William Morris Agency.

Mr. and Mrs. William Koenig, daughter, Hollywood, May 24. Father is assistant story editor at RKO.

Mr. and Mrs. Al Dvorin, boy, Chicago, May 25. Father is talent agent.

Mr. and Mrs. John Wiggins, girl, Chicago, May 25. Father is former CBS midwest research consultant.

Mr. and Mrs. John F. Horibut, son, May 24, New York. Father is NBC supervisor of television audience promotion.

Mr. and Mrs. Fred Riekey, son, N. Y., May 26. Father is exec producer of CBS color television programming.

# SOLDIERS IN GREASE PAINT

## In Memoriam

1951

Elmer Baldus	George Meck
Billy Berry	Maxine March
Jean Blackburn	Renee
Peanuts Bohn	Ben Reuben
Norma Brown	Bob Ripa
Kid Chapman	Roy Rognan
Chandler Christy	Jack Ross
Joseph DeSantis	Lionel Royce
Harold Diamond	Al Sabath
Ruth Donor	Val Salata
Coburn Goodwin	Christine Street
Ewen Hail	Tomara
Ed Hutchinson	Kay Tyler
Adelaide Joy	Evelyn Wahl
Charlie King	Vern Wahl
Charlotte King	William Joseph Walsh
George Krlnog	James Wilder
Emil Lennard	Gay Young
Myles Lyons	





Thanks

TO MANY FOLKS

FOR MANY THINGS!

ESPECIALLY MY GRAND BOSS  
**DON McNEILL**  
AND THE BREAKFAST CLUB GANG  
(AND TV CLUB) FOR TWO  
HAPPY YEARS...



... CHICAGO FOR MAKING  
ME FEEL SO MUCH AT HOME...

**Oriental, Chi**

Chicago, March 29.  
That Johnny Desmond's no stranger in these environs was proved when he stopped the show. He opens with a special number, "I'll Take Chi," which starts him smoothly, then walks into audience and interviews patrons via a hand mike. It's an effective departure that sets him solidly. From there on, he holds 'em. He has a cute parody of "Sam's Song" (about rival crooners), a slick "C'est Si Bon," comes back for an Anglo-Italian version of "Mama," and as a neat twist segue into "Yiddishe Mama," for a socko finish.

VARIETY



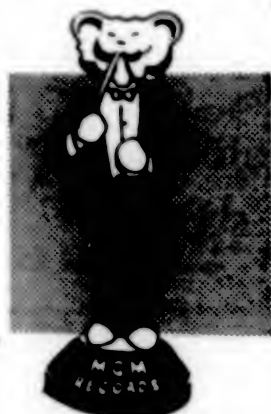
... AND GIVING ME THE WONDERFUL  
THREE BIG WEEK RECEPTION  
AT THE ORIENTAL...



... AND TO NEW YORK FOR A  
RUNNING START AND A WELCOME  
BACK WHILE I'M HERE WITH THE  
BREAKFAST CLUB FOR TWO WEEKS...



... AND TO THE ED SULLIVAN SHOW  
FOR A GUEST APPEARANCE  
SUNDAY, MAY 20 - and KEN MURRAY,  
MAY 26 - THAT MADE THE WELCOME  
SWEETER...



... To MGM for —  
"C'EST SI BON,"  
"TO YOUNG,"  
"BECAUSE OF YOU,"  
and "MY YIDDISHE MOMMA"

Johnny Desmond



Personal Management: AL LEVY  
Direction: MCA

Press and Record Promotion

EDDIE JAFFE  
MILTON KARLE  
New York

PAUL MONTAGUE  
Chicago

JERRY JOHNSON  
California

